The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

HARRY HOLMAN

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BIG SUCCESS ON THE

Orpheum Circuit

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The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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FOREIGN INVASION OF BROADWAY FEARED BY AMERICAN ACTORS

Four Foreign Cast Productions to Be Running by End of the Week —Casts Are Practically All Non-Equity—Gillmore Scores "Pins and Needles" Actors as "Ungrateful"

There will be four companies of foreign actors playing in Broadway theatres by the end of this week, with the opening on Monday night of Marie Lohr and an all-English company in "The Voice from the Minaret," at the Hudson Theatre, Albert De Courville's English company in "Pins and Needles," at the Shubert Theatre on Wednesday, and the Russian "Chauve Souris" company on Friday night at the Shuberts' new Forty-ninth Street Theatre. Besides the three mentioned above, a 100 per cent English company has been playing in "Bull Dog Drummond" at the Knickerbocker Theatre for the past month.

The remarkable factor about these foreign companies, especially the three English troupes, is that the actors are almost 100 per cent non-Equity. So far, the only actors in the three English companies to join up with Equity are two or three in the "Bull Dog Drummond" company. The other actors in this play have so far made no move to join Equity, although the majority of them are members of the English Actors' Association, with which the Actors' Equity Association holds an agreement by which members of each organization, if playing in the other's jurisdiction, will join it.

The English actors in Marie Lohr's company, who have been here for a short while, have made no effort to join Equity. What proportion of them are members of the English Actors' Association is not known as yet. Equity had not checked up on this company's members when inquiry was made on Monday of this week, the day of the show's opening.

The performers in the De Courville "Pins and Needles" production, who, except for a few American chorus girls, are all English, had made no move to join Equity up to the beginning of the present week. Several of the actors in this company are affiliated with the Actors' Association in England, and are supposed to join Equity and conform to its rulings when they arrive in this country to take up stage employment.

The members of the Chauve Souris company, while all foreigners, are not believed to be members of the Actors' Association in England, although they played an engagement in London recently, and it is not expected that Equity will make any strong effort to induce them to join the organization.

That the officials of the Actors' Equity Association do not take kindly to the English actors' lack of interest in Equity was evinced last week in a statement made by Frank Gillmore, executive-secretary of the organization, who is at present on a tour to the Pacific Coast. In this statement Mr. Gillmore called attention to the stand taken by the members of the "Pins and Needles" company, declaring it to be "most ungrateful." Mr. Gillmore, explaining his reasons for calling these actors ungrateful, cited several instances of English actors, members of the Actors' Association, who had been given financial and legal aid by Equity.

Equity actors and managers are watching with great interest the developments in the Equity angle of the invasion of Broadway by these four foreign companies. The fear that these companies are only the forerunners of a much larger invasion by imported troupes is freely expressed by many members of Equity.

MUST NOT FILE DIRECT COMPLAINT

The members of the Producing Managers' Association were notified by their organization last week not to make any complaints direct to Equity upon any matter, but to file them with the P. M. A., which will take them up with the A. E. A. through the regular official channels.

This announcement is generally looked upon as evidence of unfriendly relations at present existing between the P. M. A. and Equity, in as much as the P. M. A. does not wish to have its members conduct any business with Equity on a personal, informal basis but wants each complaint or other business matter concluded officially.

FIRE WIPES OUT STOCK COMPANY

GRAND RAPIDS, Wis., Jan. 30.—The Earl Young stock company playing an engagement at the Daley Theatre here, was entirely wiped out by fire, when the theatre was completely destroyed early Sunday morning.

Scenery, costumes, wardrobe and the personal effects of the entire company were destroyed.

LAFAYETTE THEATRE READY

BUFFALO, N. Y., Jan. 30.—The New Lafayette Theatre and office building, erected at a cost of a million and a half dollars, opens here next week.

The new theatre, situated on Lafayette Square on the site of the old Lyric Theatre and within two blocks of Shea's house and three blocks from the Loew theatre, will throw open its doors to the public February 16. In addition to the theatre with a seating capacity of 3,000 there is a twelve-story office building.

Gus Sun will have charge of the booking of the house, which will play seven acts of vaudeville with a feature picture. It will be a full week and handled on the books of Wayne Christy in New York.

HOUSES PASS DIVIDENDS

MONTREAL, Jan. 30.—Loew's London and Hamilton, Ontario, Theatres have passed their dividends for the current quarter for the purpose of conserving assets. According to one of the local directors, the action was taken as though the theatres were a private enterprise, and the board of directors will work along those lines until they see how the earnings develop.

"RAINBOW GIRL" CO-OPERATIVE

"The Rainbow Girl," the comedy with music, now playing through Ohio is being operated upon a co-operative plan put into effect last week.

The show was sent out several weeks ago by Fred Block and William O'Neil, but the business of the road was so unsatisfactory that preparations for an early closing were made.

The cast protested, and as a result a co-operative plan was suggested by Mr. O'Neill. It was immediately accepted and the tour continued. The cast is composed of twenty-eight players. Business has improved somewhat, since the co-operative plan went into effect and the cast determined to keep the show out are contributing a portion of their weekly earnings to the building up of a sinking fund which will insure the return of the company to New York in good shape when the closing date arrives.

"MAYTIME" ACTORS SUE

CLEVELAND, O., Jan. 30.—Harry F. Scott and his wife, Leonora E. Scott, both with "Maytime" up to a few weeks ago, have instituted suit for $25,000 damages because of injuries they received on Christmas Day when a taxicab they were riding in skidded into an abutment of a railroad bridge. At that time "Maytime" was playing at the Hanna Theatre, and the Scotts were proceeding there in a taxi. The machine was wrecked by the accident and both Mr. and Mrs. Scott were seriously injured. Mrs. Scott is still in the Mt. Sinai Hospital where she will have to remain for a number of weeks, suffering from a fracture of the leg and internal injuries. She will not be able to work for at least a year. Mr. Scott's back was seriously strained and his face and head were lacerated.

The Scotts live at No. 35 Polk street, Guttenberg, New Jersey.

"ERMINIE" CLOSES

RALEIGH, S. C., Jan. 30.—"Erminie," with DeWolf Hopper starred, closed its tour here last Saturday. The show had been having hard sledding on its Southern tour ever since Francis Wilson left the cast in St. Louis because of his illness. Hopper has been working on a salary and percentage basis.

In New Orleans, the week previous, "Erminie" had the "Greenwich Village Follies" for opposition, with the result that the business of both was poor.

ORCHESTRA STRIKE SETTLED

MEMPHIS, Tenn., Jan. 30.—A truce has been arranged between the Musicians' Union and the Consolidated Enterprises, Inc., after disagreeing on terms of service for a period of eight weeks. During this time the orchestras were out of the theatres. On Sunday of this week, the Palace, Strand and Majestic reinstated their orchestras and music was again heard in the picture houses.

The terms of the settlement by agreement were not announced.

SEVEN DIFFERENT PLAYS A WEEK

CHICAGO, Ill., Jan. 30.—Robert Mantell, offering a series of Shakespearean plays at the Olympic Theatre, played seven different plays in as many days, during his engagement last week. Mantell had guaranteed to play ten different productions during his Chicago run.

EQUITY BULLETINS BARRED

The posting of Equity bulletins and reports on the call-boards of theatres, in which companies under the management of members of the Producing Managers' Association are playing is declared to be a violation of the agreement between the P. M. A. and the Actors' Equity Association, according to an official announcement sent out from the office of the managers' association last week, P. M. A. members are asked by the organization to "discourage" the posting of such Equity papers.

Equity issues a weekly "deputy report" which is distributed to the appointed deputies of all companies in which Equity actors are playing and it has been the custom to tack them up on the theatre call-boards for the benefit of the Equity members. This, besides other special Equity circulars, is the main thing the P. M. A. order will do away with.

The P. M. A. is undoubtedly overlooking no opportunity to eliminate any condition which is some benefit to Equity.

GENEVA WANTS CIRCUS

GENEVA, N. Y., Jan. 30.—The local Chamber of Commerce will make a strong effort to induce the managements of the big circuses, which have steadfastly passed up Geneva in recent years, to again include it in their routes. To this end, Frank Dwyer, State boxing commissioner, who is a personal friend of John Ringling, the circus proprietor, has been delegated to undertake the task of convincing him that it would be to his advantage to have the Ringling Bros. and Barnum & Bailey Circus stop at Geneva.

The Chamber of Commerce also agrees to pay the license fee required by the city as an inducement.

Some years ago, Geneva raised the fees for circuses to a prohibitive figure, in order to keep out the circuses. A few years after this, however, it was decided that the raising of the fees had been a serious mistake, and they were accordingly lowered. Circuses, however, continued to pass up the Geneva stand.

WON'T DIVIDE TWINS

CHICAGO, Jan. 29.—After a thorough examination by physicians, Josefia and Rosa Blazek, "Siamese Twins," will not be divided as some doctors thought possible at first.

The women are forty-four years old and are joined together at the waist, but with individual nervous systems, temperaments and emotions.

The twins are appearing at the Rialto vaudeville theatre, and are being billed as the wonder of the age and also have with them their (or her) son Frantz.

LAWTON THEATRE ROBBED

LAWTON, Okla., Jan. 30.—Nearly $300 was stolen from the box-office at the Dome Theatre here. The manager of the house was out to lunch, and missed the money from the safe on his return. There was no clue left that could in any way help the police identify the thieves.

MOROSCO STOCK FOR COAST

SAN FRANCISCO, Jan. 30.—Oliver Morosco has made known his intentions of opening a dramatic stock company in this city within the next month. Negotiations are now under way for the purchase of a centrally located theatre.

REV. DR. STRATON NAMES FEB. 12th AS DATE FOR THEATRE DEBATE

Writes Letter to William A. Brady Naming Date and Requests Manager to Be Present, Hear Address and Make Any Reply He May Desire

Nine months ago the Rev. John Roach Straton, pastor of the Calvary Baptist Church, announced after one of his severe attacks on the stage and its people, that he would be willing to debate the subject with any well known theatrical man.

Three theatrical men accepted the challenge immediately. These men were William A. Brady, Burr MacIntosh, and Edward Davis.

In this acceptance, however, Mr. Brady made one demand—to wit, that the debate be done in public, and the audience be allowed to vote for the winner by ballot. For some reason, the idea was dropped, so, a week later, Brady withdrew his conditional clause—that the winner be chosen by popular vote. He suggested, however, that the debate take place in a church, as that was the place in which Straton had made his statements.

Nothing was done about the debate, however, which was to be called a "debate on the Evils of the Stage," until this week, when Dr. Straton again challenged Brady.

In his service recently in the Calvary Baptist Church, Dr. Straton demonstrated his willingness to meet Mr. Brady by the following speech, in which he said:

"I propose making a final effort now to try to bring about the proposed debate between William A. Brady of the theatrical forces and myself," he said.

"If Mr. Brady refuses longer to come to terms for this debate, then I shall seek an early opportunity on some Sunday afternoon, to give the truth about the theatre, and to offer some really constructive suggestions that I believe will destroy the evils that are destroying the dramatic art.

"When I have had my say upon the theatre question and have gotten Mr. Brady off my hands, I would welcome the opportunity to meet Dr. Miller either in his church or in my own church for a frank and full discussion of these tremendously vital issues, out in the open before all the people."

Dr. Straton's reference was to the Rev. Dr. Clarence Knight Miller of Brooklyn, Methodist pastor, who favors lifting the Methodist ban on dancing and theatres. Dr. Straton took issue recently with a statement of Dr. Miller that the Baptist pastor "had overstepped the bounds of courtesy and propriety" by injecting himself into a Methodist family argument.

On Sunday night of this week Mr. Straton took up the subject again and made public a letter which he sent to Mr. Brady.

He also stated that Sunday afternoon, February 12th, at 3 o'clock in the afternoon, he is to deliver an address on the subject "Resolved, That Present Conditions and Tendencies on the Modern Stage Are a Menace to Public and Private Morality," and invited Mr. Brady to attend and debate the matter.

He also announced his intention to meet Dr. Harry Knight Miller in a joint discussion of "Skepticism in the Pulpit and Worldliness in the Pews of the Churches To-day."

In his letter to Mr. Brady Dr. Straton said in part:

"After long delays in the negotiations concerning the proposed debate between you and myself on the theatre question, I have received a final letter from William H. Anderson, whom I appointed to represent me in making the preliminary arrangements for the debate.

"Mr. Anderson writes me that Mr. Tynan, on your behalf, laid down as one of the conditions of the debate that I would agree in advance to say nothing further from my pulpit about theatrical conditions and stage and movie people, in the event of the judges rendering a decision against me in the debate. In other words, through your representative, you tried to muzzle me as a condition of having the debate. I wonder, Mr. Brady, that you did not see the absurdity of such a proposition. Surely, this was an effort at humor on your part.

"That there may be no misunderstanding of why this debate failed, I give you the following quotation from Mr. Anderson's letter to me. In speaking of his negotiations with Mr. Tynan, your representative, he said:

"'I conceded everything that the opposition proposed or requested, except that I refused to agree that you should be muzzled, either in the debate or thereafter. I was met with an absolute refusal to discuss the merits of the fundamental question involved.'

"In the face of this I was amazed, therefore, to see an interview from you, in which, according to the interview, you referred to me as a 'quitter.' You said that I was trying to 'crawl' out of the debate.

"Now, however, since the negotiations between our two seconds have thus failed, I am writing to advise you that I will deliver the address which I long since have prepared for this debate. I especially advise you, therefore, that the debate will be held in my church, and the date will be Sunday, February 12, at 3 o'clock in the afternoon. The question will be 'Resolved, that present conditions and tendencies on the modern stage are a menace to a sound public and private morality.'

"I will champion the affirmative of this proposition with all of the facts and resources at my command, and I propose to speak the truth about the modern theatre and the motion picture industry in this country justly, yet without fear and without favor. I shall speak as a friend of real dramatic art and the decent people upon the stage, and I shall issue a public invitation to all actors and actresses, film stars, and especially to theatrical managers and others who are financially interested in the modern theatre and motion picture business.

"I am writing this letter to you direct, Mr. Brady, to express the earnest hope that you will be present to defend your side of this question. If you will, even now, advise me of your willingness to debate upon the universally established conditions of such discussions, I will arrange it so that you can have an equal amount of time with myself; furthermore to show that, even if you do not care to enter into a formal debate, I will give you an opportunity at the close of my address to make any reply you may desire, reserving, of course, to myself the right to make any rejoinder which may seem necessary.

"Despite the asperities which have characterized the preliminary discussion, I assure you, Mr. Brady, that if you come and participate in this discussion with me you will receive every courtesy and consideration. In fact, I have no desire whatever simply to win a debate over you or any one else, but I do have a most earnest desire to see truth vindicated."

The show world is displaying much interest in the coming debate.

BIG VERDICT FOR REINE DAVIES

Reine Davies, the motion picture actress, who brought suit for $500,000 against the Briarcliff Lodge Association and Sime Silverman, publisher of *Variety*, for damages resulting from an automobile collision on the Albany Post Road in 1919, was awarded a verdict of $12,500 on Monday.

Miss Davies charged that as a result of the accident she was permanently injured and unable to continue her theatrical engagements.

ARRESTED FOR DYEING CAT

"You're the cat's custodian," firmly declared Magistrate Peter Hatting in the West Side Court on Monday to Attorney Benedict A. Leerburger, of the firm of House, Grossman & Vorhaus. His Honor was not attempting to coin a new phrase for the use of vaudeville artists; he was merely appointing Lawyer Leerburger chaperon of a cunning Persian pussy which had been dyed a lovely shade of blue by his client, Miss Margaret Owens, of No. 75 West Fiftieth street, who had been haled into court on the charge of being cruel to the animal by Superintendent Harry Moran, of the Humane Society.

Miss Owens, who is said to be a singer, had dyed the cat blue in order to present it to Otto Harbach, the author, as a fitting memento of his play, "The Blue Kitten," which is running at the Selwyn Theatre.

"I'm no cat's nurse!" ejaculated Lawyer Leerburger, astonished at the Court's statement. "This cat is on a diet and I want it to be remanded to the custody of Miss Owens until next Friday."

Next Friday is the day to which the hearing of the charge against Miss Owens has been adjourned, so that Mr. Alfred Beekman, also of the firm of House, Grossman & Vorhaus, could appear to defend her.

"I want the cat given into the keeping of the Humane Society until next Friday," Superintendent Moran demanded. "Supposing it dies while the defendant has it before Friday?" he supposed.

"Supposing it dies while you have it?" countered Mr. Leerburger. "Then what?"

This query didn't stop Mr. Moran, not for a minute.

"Supposing something happens to the dye on the cat between now and Friday, then what?" he supposed right back.

"I'll agree right now that the fur of the cat has been dyed," replied Mr. Leerburger.

"With what has it been dyed?" asked the Humane Society agent.

"With three packages of Diamond dye," put in Miss Owens.

"We want to have the cat's fur analyzed by a chemist," stated Mr. Moran. "How are we going to do it if we don't get the cat?"

This question didn't puzzle Magistrate Hatting.

"You, Mr. Moran, the cat, Mr. Leerburger and Miss Owens go right down to the offices of the Humane Society and have the cat analyzed immediately. If Miss Owens and Mr. Leerburger want any lunch the Humane Society will supply them with it," said the Magistrate, who evidently has a great faith in the society.

"What kind of lunch?" demanded Mr. Leerburger. "I can't get along on a cat's diet. I need more than milk for sustenance."

Then the entire cast of the little playlet left in a body, with the blue kitten purring in anticipation of the meal awaiting it.

Superintendent Moran had Miss Owens arrested on the complaint of neighbors in the house at No. 75 West Fiftieth street, where she lives. The neighbors asserted that she was cruel to the cat, which had been yowling pitifully. The dye used in coloring it is declared by Moran to be poisonous. He said it might die any minute because of the dye. The blue pussy didn't seem any the worse for its unusual coloring; in fact, it seemed to enjoy the whole proceeding hugely, purring gently all through the arraignment.

NEW CANTOR SHOW READY

The new Eddie Cantor play, as yet unnamed, with music by Jean Schwartz, libretto by Harold Atteridge and lyrics by Al. Bryan, will open out of town next week, with a Philadelphia engagement to follow.

The cast includes: Lew Hearn, Joe Opp, Muriel De Forrest, Lillian Fitzgerald, Teddy Webb, Lillian Washburn, John Byam, Georgia Hale and others.

"WILD CAT" FOR CHICAGO

CHICAGO, Ill., Jan. 30.—"The Wildcat" is slated for a Chicago engagement within the very near future. The date of its local opening has not as yet been set.

BOSTON SHOWS DO WELL

BOSTON, Jan. 30.—With the exception of the coming of one new show to town, William Gillette in "The Dream Maker," the legitimate topography in Boston remains unchanged this week. Next week, however, will be marked by the entrance of two new plays to make up for two leaving and the shifting of two shows to different Shubert houses.

Business, on the whole, continues fair. "Tip Top," with Fred Stone, still is the leader in point of box-office receipts.

At the Shubert Theatre, "Irene" finishes its run of six weeks this Saturday. This show, which is a repeat from the previous season, has made out exceedingly well, although its receipts have shrunk a bit toward the fag end of its run. Coming in to the Shubert next week will be McIntyre & Heath in "Red Pepper," shifted over from the Wilbur.

The Hollis Street Theatre, which was dark all last week, was opened on Monday of this week by William Gillette in "The Dream Maker," direct from the Empire, New York. It is scheduled for a two weeks' run only.

William Hodge, in "Dog Love," finishes his sixth week, and also his Boston run, at the Plymouth at the end of the present week. His engagement here has been an exceedingly successful one, much more so than in New York. George Arliss, in "The Green Goddess," comes into this house next week.

The Selwyn Theatre continues with "Back Pay," which began its second week on Monday.

The Wilbur, occupied this week by "Red Pepper," with McIntyre & Heath, will open next week with "Lilliom." "Red Pepper" will change to the Shubert Theatre.

"Orphans of the Storm," the D. W. Griffith picture, started on its sixth week at the Tremont on Monday. Its business is still holding up.

Fred Stone, in "Tip Top," on its ninth week at the Colonial, is still the top-notch money-getter. No apparent weakening in its drawing power as yet.

CHARLOTTE WALKER IN STOCK

ALBANY, Jan. 31.—F. F. Proctor's Harmanus Bleeker Hall, here, has contracted for the services of Charlotte Walker to play a four-week's engagement with the Proctor Players, a resident stock company.

Miss Walker will appear in the leading roles of plays she has successfully played in New York City. "Trilby" will be the first to be performed. It will be produced on February 6. Following, February 13, "The Trail of the Lonesome Pine," and on February 20 the Belasco play, "Call the Doctor." The title of the fourth play has not been announced.

If this engagement, which will establish a precedent in theatrical circles of Albany, meets with the approval of the theatre-going public, several other well-known stars will be engaged during their brief periods of lay-offs for similar performances at this theatre.

BIG SOTHERN-MARLOWE RECEIPTS

ST. PAUL, Minn., Jan. 30.—E. H. Sothern and Julia Marlowe opened their brief engagement at the Metropolitan Opera House Monday night to box office receipts amounting to $3,376, eclipsing their own record at that theatre two years ago. Two years ago their turnover for three performances was $9,212. This season the receipts reached $10,009.25 for the same number of shows.

The play produced was the "Merchant of Venice" and the co-stars acknowledged twenty-four curtain calls, twelve of them following the trial scene.

"LAST WALTZ" DANCER DIVORCED

CHICAGO, Ill., Jan. 30.—Isabel de Mandil, Spanish dancer and member of "The Last Waltz" company, was granted a decree of divorce in this city last Friday by Judge Joseph Sabbath. Her husband, Carlos de Mandil, is the first violinist in a Los Angeles theatre. She charged that he pawned and retained for his own use $45,000 in jewelry that belonged to her. Gladys Walton, also a dancer in "The Last Waltz" company testified in behalf of Miss de Mandil.

JOE WEBER STARTS $50,000 SUIT AGAINST "HONEYDEW" COMEDIAN

John Parks, Actor, Formerly With Musical Comedy, Made Defendant in Action for Alleged Slander—Discharged From Show, He Complains to Equity

Fifty thousand dollars damages are demanded from John Parks, until recently a member of Joe Weber's "Honeydew" company, by Joe Weber, producer, famous as fifty per cent of the team of Weber & Fields because of the defamatory statements Parks is alleged to have directed at the producer.

Suit was begun early this week by the serving of a summons on Parks in the Lambs' Club, of which he is a member, by the law firm of House, Grossman & Vorhaus, Weber's counsel.

The remarks objected to by Weber, and which form the basis of the slander suit, are alleged to have been made by Parks on January 12th in his dressing room at the Shubert-Teller Theatre in Brooklyn, where "Honeydew" was playing that week. The alleged derogatory statements were not made directly to Joe Weber by Parks, but were spoken to the producer's partner in and manager of "Honeydew," Fred Fleck.

Fleck discharged Parks on the spot, although the latter holds a run of the play contract. Parks then lodged a claim with the Actors' Equity Association. Fleck then paid the actor his salary up to Saturday night of that week, although the latter did not appear after that night, which was Thursday. Fleck also deposited two weeks' salary with Equity, awaiting the outcome of the case, which will be arbitrated. Fleck charges that Parks was under the influence of liquor while acting that night.

On the Thursday night in question Weber, who was conversing with Leo C. Teller, the owner of the Teller Theatre, in the latter's private office, asked Manager Fleck to go back stage and tell Parks to substitute a new "line" he had thought of for one he was using. Fleck entered Parks' dressing room and told the actor, who plays the part of the old "bug powder" manufacturer in the musical comedy, as asked by Weber, and it was then that Parks made the alleged abusive remarks about Weber.

Fleck, it is said, remonstrated with Parks. "That's not you talking, John; it's the liquor in you," he is reported to have said. "But no one can talk like that about Joe Weber. You're finished tonight."

Later Parks is said to have asserted that if Weber didn't give him back his part he would have the show closed through Equity. William Sellery is now playing Parks' part in "Honeydew," which is playing at Providence this week.

Weber had an attorney in Hartford, Conn., where the show played last week, to obtain a number of affidavits from the members of the company. Some of the affidavits were made by people who heard the utterances made by Parks in his dressing room in Brooklyn. Among them are affidavits made by members of Equity, and one of them is made by a brother Lamb of Parks.

When interviewed by a CLIPPER reporter, Joe Weber declared that he was not "going to let Parks get away with the remarks he made."

John Parks, who is well known as an actor of many years' experience, has been with "Honeydew" ever since it opened in September, 1920.

"Honeydew" was sent out on tour this season with practically the whole original cast. It closed after a short tour, but was organized again several weeks ago, opening in Washington, D. C. Shortly before its second tour of the season Weber sold a share in the production to Fred Fleck, formerly connected with Al. H. Woods.

JOHNSON'S JUBILEE GOING OUT

Jack Johnson, pugilist, is taking out a road show of his own, which will be in the form of six acts of vaudeville in addition to his own bit. The show is billed as "Jack Johnson's Jubilee" and opens Thursday of this week at the Academy of Music at Newburgh, N. Y., and plays the first half of next week at the Orpheum, Kingston. After that he he will open on the Eastern Theatrical Managers' time through New Jersey and Pennsylvania, having been booked indefinitely by Charles Tennis. Al K. Dow is presenting Johnson.

The ex-champion will open the show with a monologue, and after the rest of the acts have gone on, the cast of which are composed of white people, Johnson will punch the bag, perform feats of strength and take on anybody in the house for four rounds. He will carry no sparring partner, and will ask the audiences along his route to judge whether he is deserving of a match with Dempsey, etc.

"MME. PIERRE" CAST COMPLETE

The cast for "Mme. Pierre," a new show to be produced by Henry Harris, Jr., is completed, and includes Roland Young, Estelle Winwood, Marsh Allen, Clifford Brooke, Stanley Jessup, Carlotta Monterey, Alice John, Evelyn Carter Carrington, and Walter Colligan, who will be stage manager. The piece will open at the Ritz Theatre on February 13.

NEW REGENT OPENS

HARRISBURG, Pa., Jan. 30.—The Regent Theatre, recently completed and devoted to motion pictures, opened here last Wednesday. The house has a seating capacity of 1,800. Peter Magaro is the owner of the new theatre, which will be managed by W. P. Fahey, formerly manager of Keith's Broadway Theatre, New York.

ACTORS' FUND BENEFIT IN PHILA.

PHILADELPHIA, Jan. 30.—The annual Actors' Fund benefit performance to be held here on Friday afternoon, February 3rd, at the Garrick Theatre will include the appearance of a great number of actors at present playing in local vaudeville and legitimate theatres.

The staging of the show is in charge of Alexander Leftwich, representing the Actors' Fund, and Fred G. Nixon-Nirdlinger and Harry T. Jordan.

Among those who will appear are: Billie Burke, George Sidney, Robert Warwick, Jane Grey, Alfred Lunt, Maclyn Arbuckle, Evelyn Gosnell, Sylvia Field, John Chas. Thomas, H. B. Warner, Ina Claire, Vincent Serrano, Glenn Hunter, Irene Franklin, H. Cooper Cliffe, The 3 Kitaros, Irene Castle, Frank McIntyre, Wilton Lackaye, Allyn King, Edmund Lowe, Ted Lewis, Theresa M. Conover, Ealy, Girl Juggler.

The prices for the show are 50 cents to $3.00, with no war tax charged.

DEMPSEY SETTLES SUIT

BATAVIA, N. Y., Jan. 30.—The suit for $100,000 brought by Frank P. Spellman, former circus man, against Jack Dempsey, heavyweight champion, in which Spellman sued for a share in the proceeds of a motion picture in which Dempsey was the star, has been settled out of court. The amount paid Spellman is understood to have been $20,000.

SIGN FOR MUSIC BOX

Clark and McCullough, now appearing in Shubert vaudeville, are said to have signed for important roles in next season's production for the Music Box.

Clark and McCullough, who until this season have been in burlesque, scored a big hit in the Shubert houses and this is said to have been responsible for the Music Box engagement.

EX-PROFESSOR SUES CARLTON

Carle E. Carlton, producer of "Tangerine," was made defendant in a suit for $1,000 brought by Harry W. Dunning, former professor in the Yale University, last week through Attorney David Steinhardt, of No. 1540 Broadway. The papers in the action, which allege breach of contract, were filed in the Third District Municipal Court.

The suit is based upon grounds similar to those in the suit recently started against Carlton in the Supreme Court by Dunning, in which he asked the court for judgment of $5,000. This case was also brought through Attorney Steinhardt. Dunning is at present conducting a tourist bureau in Boston.

According to Dunning's lawyer, the former professor gave Carlton $6,500 in 1917 to invest in two separate enterprises promoted by the producer. Dunning got in touch with Carlton through an advertisement in a New York newspaper asking for a partner in a venture to send a show to South America. According to Lawyer Steinhardt, Dunning gave Carlton $5,000 for a one-fifth interest in the venture, by which a troupe, headed by the Russian dancer Mlle. Lubowska, was to be sent on a South American tour. For his money, Dunning was also to be made treasurer, but according to the attorney nothing ever materialized and Dunning never received any of his money back.

Subsequently Dunning gave Carlton $1,500 more for a share in a venture of the promoter's called the "South American Cinema Theatres, Ltd.," which also vanished into thin air, according to Lawyer Steinhardt.

The suit for $5,000 in the Supreme Court is concerned with the first complaint and the suit in the Third District Court for $1,000 is based on the second. The amount sued for has been reduced to $1,000 as that is the limit allowed to plaintiffs in suits brought in the Municipal Courts.

ACTRESS GIVES BLOOD TO FATHER

Harry Brunelle, well known as a vaudeville performer, manager and booking agent, who was connected with the F. F. Proctor enterprises for many years, is in Roosevelt Hospital under treatment for anemia.

Several years ago his daughter Louise, of Stephens and Brunelle, vaudeville performers, offered herself for a transfusion of blood and a large quantity of the life fluid was transferred from her veins to those of her father, with good results, and without harm to her own health.

Of late Mr. Brunell's condition became serious and on January 29 Miss Brunelle again gave a sufficient quantity of her blood to relieve her father and to prolong his life. Although weakened somewhat by the loss of her blood, Miss Brunelle had recovered sufficiently by Monday, January 30, to appear for the matinee performance at the Regent, New York.

"LITTLE FRENCH DOLL" OPENS

"The Little French Doll," Irene Bordoni's newest starring vehicle, opened in Montreal, Can., on Monday night, and after a week or two in the Dominion will be brought into New York.

In the cast are: Thurston Hall, Edward Durand, Don Borroughs, Edna Hibbard, Will Deming, Adrienne D'Ambricourt, Paul Martin, Laura Lussier, William Williams and Walter Brown. E. Ray Goetz is producer of the piece.

DRESSING ROOMS ROBBED

NEWARK, N. J., Jan. 30.—The dressing rooms of the Broad Theatre were burglarized here last week and valuables and money belonging to members of the "Welcome, Stranger" Company were stolen. The curtain was up when the robbery took place. The doors of the dressing rooms robbed had been left unlocked by the actors.

BOOST FOR "LAST WALTZ" TICKETS

CHICAGO, Ill., Jan. 30.—Just as the theatregoers were preparing for a general cut in the price of theatre tickets here, the announcement that the price of lower floor seats for "The Last Waltz" at the Garrick is being advanced from $3 to $3.50 has been made.

ACTRESSES REJOIN EQUITY

Both Helen Freeman and Hilda Spong, who had resigned from Equity some time ago to head non-Equity Broadway companies, rejoined the Actors' Equity Association last week. The conditions imposed upon them by the Council were met by both actresses and they were re-elected.

Miss Freeman and Miss Spong, who left Equity early in the season to go under the management of Wallace Munro, an independent manager, declared at that time that they left the organization because they "did not agree" with its Equity Shop policy. Miss Spong headed an entirely non-Equity company which presented "The Fan," a play from the French, at the Punch and Judy Theatre for a short time. Miss Freeman headed the cast of "The Great Way," which was also non-Equity and ran but one week at the Park Theatre.

Equity officials would not divulge the extent of the punishment meted out to Miss Freeman and Miss Spong as the conditions for their being allowed to re-enter the organization, but it is believed that they were each fined a sum of money equal to one week's salary in each of their recent productions.

JUDGMENT AGAINST WAYBURN

A judgment for $5,065 against Ned Wayburn, the producer and stage director, was filed in the County Clerk's office last week by the law firm of Evarts, Choate, Sherman & Leon, representing Charles F. Delmar, of Baltimore, Md. The amount sued for by Delmar, represents an unpaid promissory note signed by Wayburn and his wife, Marguerite K. Wayburn, which became due on December 3, 1921. The note, which was payable at the National Union Bank of Maryland, was made on September 3, 1921, at the time Wayburn's show, "Town Talk," which subsequently stranded in Boston, was playing in Baltimore. Only the interest up to December 3rd, amounting to $75, had been paid by Wayburn. The defendents did not answer or make any motion with respect to the pleadings and accordingly the judgment was issued by the County Clerk.

POLI'S PALACE OPENS

WATERBURY, Conn., Jan. 30.—The new Poli Theatre, which cost over $1,000,000 to build, opened on Saturday night with the George M. Cohan production "Mary."

On February 2, Mr. Poli will be the guest of honor at a banquet which committees representing the Chamber of Commerce, Board of Aldermen, and Italian citizens of the city are arranging.

A bronze tablet, the gift of the Italian citizens to Mr. Poli, will be presented. Speeches will be made by Mayor Guilfoile, T. F. Carmody, president of the Chamber of Commerce; John J. Splain, of New Haven, and others.

LESTER ALLEN IN HOSPITAL

CHICAGO, Ill., Jan. 30.—Lester Allen, one of the featured members of "Scandals," is reported to be recovering from a nervous breakdown, which occurred two weeks ago while the company was playing Indianapolis. Allen was removed to the Methodist-Episcopal Hospital where he is reported to be making a slow but sure recovery. Several parts of "Scandals," have been omitted since Allen's forced retirement from the cast.

ACTS IN PICTURE HOUSE

CHICAGO, Ill., Jan. 30.—The Chicago Theatre, which opened as a strictly movie house, is offering one or two acts of vaudeville weekly. Balaban & Katz are reported to be endeavoring to secure the services of well known standard vaudeville acts, or stars from musical comedy attractions, to play the house weekly. They are said to be offering prominent artists enormous salaries.

COLORED SHOW OPENING

Conoly's Colored Comedians, in "Mutt & Jeff," open at the Grand Theatre, Trenton, N. J., on Thursday night. Joe Conoly will manage the organization; Bob Rice is stage manager, and Wm. Grover is doing the advance work.

NATION-WIDE INVESTIGATION OF ALL THEATRES IS PLANNED

Terrible Catastrophe Caused by Collapse of Knickerbocker Theatre Roof Followed by Quick U. S. Senate Action —Plan to Investigate All Theatres Is Under Way

WASHINGTON, Jan. 30.—A nation-wide investigation of the thousands of motion-picture theatres which have been built during the past few years, with a view to ascertain whether they are safe, is expected to follow the investigation set in motion in the Senate to-day of the Knickerbocker Theatre disaster in which 104 people were killed on Saturday night.

The Senatorial investigation of the frightful catastrophe, caused by the inability of the roof of the Knickerbocker Theatre, which is located in the centre of Washington's fashionable Northwest section, to withstand the weight of the snow piled up during the heavy snowfall of last week, was proposed in a resolution made by Senator Capper, of Kansas, and seconded by Senator Frelinghuysen, of New Jersey, both Republicans.

Four other investigations, operating separately, were also started on Monday. These four were instituted by the following:

Coroner Nevitt, who began the work of swearing in a jury before whom to examine the people who built and operated the Knickerbocker.

District Attorney Gordon, who stated he will probably lay the evidence he collects before the Grand Jury.

The Board of Commissioners of the District of Columbia, to which is subservient the Building Department.

The Knickerbocker Theatre is owned and operated by Harry M. Crandall, who also conducts a string of other motion-picture houses in Washington and in nearby cities. The theatre had a capacity of 2,200. The roof which collapsed was of concrete lattice construction, with a large, heavy ventilator in the centre.

The Board of Commissioners of the District of Columbia have ordered closed, pending investigation, all other theatres in Washington with roof construction similar to that of the Knickerbocker.

District Attorney Gordon stated on Monday that he would attempt to prove by his investigation that several persons were "criminally responsible" for permitting the theatre to be operated when its roof was weighted down with the heavy downfall of snow of last week.

It is confidently expected by officials of the city that many other cities and towns throughout the country will institute similar investigations of the construction of motion-picture theatres, with a view to eliminating the possibility of repetitions of the Knickerbocker disaster.

The resolution introduced in the Senate by Senator Capper is as follows:

"Whereas, It is currently reported that contractors and builders, especially during and since the World War, have ignored, evaded or treated lightly the rules and regulations provided in the building code of the District of Columbia, especially those sections which make mandatory provisions for assurance against such a terrible calamity as has just occurred; and,

"Whereas, It has been persistently rumored that contractors and builders, determined to save money on the erection of residences and building structures, have acted in collusion with inspectors of buildings employed by the District of Columbia; and,

"Whereas, The imperative duty of the Senate of the United States to know all the facts relating to this inexcusable tragedy and also to learn what, if any, truth there is in the repeated assertions that the safety and health of thousands of citizens and residents of the District of Columbia have been jeopardized by the actions of careless contractors, builders and building inspectors;

"Resolved, That the Senate Committee in the District of Columbia be and hereby is authorized and directed to make a searching investigation into the Knickerbocker tragedy, including the operations of builders, contractors and building inspectors, especially in relation to structures erected during and since the World War."

ALBANY, N. Y., Jan. 30.—In discussing the Knickerbocker Theatre catastrophe, Governor Miller said this afternoon that the construction of motion-picture theatres in New York State might be a matter to be looked into by the State Industrial Commission. When told that Commissioner Sayer would be at the Capitol tomorrow, he said he would probably discuss the matter with him.

The Governor pointed out, however, that at present the construction of theatres was purely a matter for local authorities. The Industrial Commission has jurisdiction over factory and mercantile buildings, but the Governor indicated that he was not certain but what the commission ought to have the same authority with reference to theatres.

This resolution was offered in the Assembly recently by Assemblyman Cuvillier, Democrat, of New York:

Whereas, none of the moving-picture houses in the State are under the supervision of any State department or commission, as to their construction, and inspection as to their safety, and in the various cities, towns and villages in the State the local authorities in some instances fail to examine their construction and look into other details concerning their safety.

Resolved, That it is the sense of the Assembly that all motion-picture houses be put under the exclusive control, supervision and jurisdiction, as to their safety, of the State Labor Department.

The Labor Department is administered by the Industrial Commission.

FLEMINGS HAVE A BABY

An eight-pound baby boy was born to Mr. and Mrs. Douglas Fleming at their home in Fairmont, W. Va., on January 25. Both mother and baby are doing fine. The boy has been named Douglas, Jr.

Mr. and Mrs. Fleming were recently with Marty Brooks vaudeville act (The Owls). Mr. Fleming now has the Douglas Fleming Producing Co. at Fairmont, W. Va., producers of high-class home talent shows.

"CHERRY BLOSSOM" TO OPEN

PHILADELPHIA, Jan. 30.—An amateur organization, known as the "Le Petit Opera Comique," will stage "Miss Cherry Blossom" at the Little Theatre the week of February 6. Three performances will be given, one on Monday, and repeated on Wednesday and Saturday.

JACK JOHNSON FINED

NEWARK, N. J., Jan. 30.—Jack Johnson, former heavyweight champion, was fined $5, in the police court here last Saturday, for violating the traffic regulations. He drove his automobile to the left of a standing trolley car on his way to a vaudeville theatre, where he was appearing last Tuesday. Johnson said he had never driven a car in Newark before and did not know traffic rules.

FAY OPENING POSTPONED

On account of time required for a special set of costumes and scenery for a new scene in "Frank Fay's Fables," Manager Harry L. Cort has postponed the opening of his new musical revue at the Park Theatre from next Thursday to Monday night, February 6.

ZIEGFELD SUIT SETTLED

Settlement out of court was arranged last week of the suit brought in 1919 against Florenz Ziegfeld, Jr., by the administrator of the Estate of Raphael Kirchner, the accomplished artist who died in August, 1918, to recover original paintings of Ziegfeld beauties and other actresses, declared to be worth $10,000, which were alleged to have been illegally obtained and kept by the producer.

Judge Jeremiah T. Mahoney, the administrator of the Kirchner Estate, brought suit in 1919 through Attorney J. Nathan Helfat, of No. 233 Broadway. He alleged that Ziegfeld came into possession of the paintings, of which there were eleven, between October, 1916, and July, 1917, and had refused to give them up when demanded by Attorney Helfat prior to the institution of suit. In the letter demanding the return of the eleven paintings, written to Ziegfeld, Lawyer Helfat said: "I am making this demand on behalf of Mr. Mahoney, not in expectation of receiving the return, as I am familiar with the attitude you have assumed as to the said portraits, but Mr. Mahoney's instructions are to commence suit unless same are delivered to him."

The eleven portraits involved were painted by Kirchner of the following actresses, many of whom have subsequently become famous, but who were at that time, for the most part, in the Ziegfeld chorus: Hazel Lewis, the Fairbanks Twins, Ann Pennington, Helen Barnes, Eleanor Dell, Grace Jones, Ethel Davies, Mary Wallace, Grace Darling and Marion Davies. These paintings were made for reproduction in the *New York American* and other Hearst newspapers. Arrangements for their reproduction in these papers had been made by William Randolph Hearst, according to the testimony given by Ziegfeld when he was examined by order of the Court.

Judge Mahoney, was made administrator of the Estate of Raphael Kirchner after the artist's widow, Nina Kirchner, who was the original administratrix, became ill and was confined in the Insane Asylum at the Central Islip Hospital in Central Islip, Long Island. Before her illness, Mrs. Kirchner had requested Ziegfeld for the return of the paintings; but he had refused.

While no exact information could be obtained as to the exact nature of the settlement arranged last week, it is understood that Ziegfeld settled for around $4,000.

NEW SHOWS FOR CHICAGO

CHICAGO, Ill., Jan. 30.—Many changes will be made in loop theatrical attractions in February, which will bring to an end various productions and introduce new novelties and many revivals.

Otis Skinner and Lionel Barrymore will arrive in Chicago just a day apart. The former will act a play from the French and the latter will be seen in a play of Spanish extraction.

Attractions now definitely scheduled are:

"The Claw," with Lionel Barrymore, will open February 5 at the Princess Theatre, replacing Margaret Anglin in "The Woman of Bronze." In the cast of "The Claw" will be Irene Fenwick, Doris Rankin, Marie Bruce, Georgio Marjerio, Charles Kennedy and E. J. Ballentine.

Otis Skinner will arrive at the Illinois on February 6 in "Blood and Sand."

"A Buck on Leave" will open at the Auditorium Theatre on February 6.

"The Beggar's Opera" will open an engagement at the Olympic Theatre on February 12.

Burton Holmes will return to Chicago on February 17, having leased the Orchestra Hall for his travel talks.

"Two Little Girls in Blue," a musical comedy, will come into the Colonial on February 19, introducing in the cast The Fairbanks Twins, Jack Donahue, Jack Squire, Emma Janvier, Vanda Hoff, Evelyn Law, Louise Kelly, Donald Carroll, Tomson Twins and George E. Mack.

Frances Starr will bring to Powers' Theatre on February 20 a revival of Eugene Walter's "The Easiest Way."

"Mitzi" will arrive at the Illinois Theatre on February 26 in the new musical comedy "Lady Billy."

"THE NEST" STARTS

STAMFORD, Conn., Jan. 31.—That William A. Brady has the self-confidence so sorely needed by the managers of today, was evidenced last week at a performance of an adaptation of the French play, "Les Noces d'Argent," from the pen of Paul Gerald, entitled "The Nest." Grace George translated the play, which is exceedingly impressive in the portrayal of life.

The story has a moral to all parents with children of marriagable ages. The action of the piece starts in the home of the Hamelins, who have a daughter of twenty, who evidently has just been married. The girl is first seen removing her bridal garments for a traveling suit. The son, a lad of nineteen, a law student, regarded by his mother as a child, is better understood by the father, who is a type of parent that sees the consequences of failure to make a "pal" of the boy. Max, the son, breaks rudely away from the proverbial apron-strings, and proceeds, without further ado, to sow wild oats promiscuously. His first affair takes place with a divorcee, many years older than he, who is, in a way, a friend of the mother.

The father's death is hastened by the heedless neglect of the married daughter, while the mother, shocked by the revelations of her son's doings, perceives that she has not pursued a proper course to win his confidence. She is in a fair way to do this —when the play closes—Max joins the Army, the bride gives a dinner party, and the widow is trying to get accustomed to her loneliness, while reflecting upon the fate that so often befalls parents—though it might often be averted by forethought and the attempt to understand the workings of the minds of the offsprings.

The cast, which was admirably chosen, includes Lucille Watson, Frank Burbeck, Kenneth McKenna, Juliette Crosby, Christine Norman, Bruce Elmore, Ruth Gillmore, Marjorie Oakley, Florence Mack and Helen Cromwell.

Mr. Brady has announced the metropolitan debut of "The Nest" to take place February 1, Wednesday night, at the 48th Street Theatre.

BIG CONCERT AT THE ALBEE

PROVIDENCE, R. I., Jan. 30.—The Providence Philharmonic Society, which is composed of professional musicians will present program of orchestral music at the Providence *Journal*-E. F. Albee free concert, which will be held at the Albee Theatre on Saturday morning.

The orchestra consists of 45 men, and the organization, formed by E. F. Albee, affords an opportunity for musical advancement here.

Charles Lovenberg, who will serve as conductor at the organization's initial concert, is a native of New Orleans. His early life was devoted to musical activities. At the age of 7, he made his debut as concert violinist, and at 19 became musical director of traveling legitimate companies. During these years Mr. Lovenberg developed a talent for composition and many of his descriptive pieces for orchestra have been widely used. For the past 23 years Mr. Lovenberg has guided the Keith interests in this city and during the early years of his residence here served with conspicuous success as leader of the Providence B. F. Keith Orchestra. His career as violinist, orchestra director and composer, although succeeded by managerial duties, insures excellent leadership for Saturday's concert.

LAMBS' GAMBOL NETS $10,000

The Lambs' midwinter Gambol was given at the Globe Theatre last Sunday night, and their treasury enriched by $10,000 by the performance. The entertainment which was given at the Globe by the courtesy of Chas. Dillingham netted many laughs and thrills, as well as money for the club's coffers.

Most of the show consisted of highly amusing travesties. The best of them was "The Curse of Gold," a hilarious travesty on a Western melodrama. Another offering was "The Great Relief," a one act playlet, that had no dragging moments. Frank Crumit was one of the best single performers on the bill.

Lewis James sang several numbers and Ed Wynn was perfect again as a fool.

BDWY. MGRS. CONSIDER PRICE CUT FOR BALCONY AND GALLERY SEATS

Only Hit Productions Doing Business in Upstair Seats and Many Familiar With Conditions Declare That Reduction Is Necessary

Many producers are seriously considering reducing the admission prices of balcony and gallery seats in Broadway theatres to prices as near as possible to those charged in pre-war days. It has been claimed by many people prominent in the theatrical business that the setting of 50 and 75 cents as the upstairs prices will not only be directly beneficial to the managements, but will have a good effect on future business.

In Broadway theatres, where $1.50 and $1.00 is charged for the cheapest seats only, the his attractions succeed in even halfway filling them. In one theatre off Broadway which seats around 300, it is said that no more than fourteen seats in the balcony have been occupied at one performance since it opened several weeks ago. This same condition prevails in a similar degree in many other houses in the Times Square District. It is pointed out that if the balcony seats in this house were reduced to 50 cents the increased patronage would undoubtedly pay the management for the reduction.

While no Broadway theatre has as yet taken the initiative in the reduction of gallery seat prices, in Chicago last week two houses cut their prices for tickets in that section fifty per cent. The Powers and the Illinois Theatres, where first-class attractions are playing, both are now charging only 50 cents for gallery tickets. The announcement of this reduction has been greeted with greatly increased business, the galleries filling up at almost every performance.

It is pointed out that a great many people who now patronize motion pictures and pay from 50 to 75 cents for admission would rather go to legitimate shows for the same prices.

Paul Dullzell, assistant executive secretary of the Actors' Equity Association, who has been active in advising the reduction of gallery and balcony admission prices, declared to a CLIPPER reporter last week that one of the great underlying causes for the present terrible depression and consequent unemployment in the theatrical business is the almost unbroken stand taken by managers and producers against lowering the prices of the cheaper seats.

"There are hundreds of thousands of people right in New York who might otherwise be consistent patrons of legitimate shows, who never think of patronizing this form of entertainment now because of the high prices," asserted Mr. Bullzell. "The younger generation is growing up with an utter lack of interest in legitimate plays. They know only of motion pictures and vaudeville because they have been forced to depend upon these forms of entertainment by the high prices demanded by legitimate attractions. This generation is the theatre-going public of the future and unless admision prices are within their reach the theatre will eventually suffer."

Mr. Dullzell cited the case of a stock company in Seattle, Washington, which reduced its gallery prices to ten cents and could not accommodate the people who rushed to purchase seats at this figure. Every performance the gallery was sold out, he said, and the management more than tripled the gross amount obtained previously from the sale of gallery tickets.

TINNEY SHOW BREAKS RECORD

WHEELING, W. Va., Jan. 30.—All records for attendance for a three-day engagement at two-fifty scale was broken by Frank Tinney in "Tickle Me" at the Court Theatre here. He played to standing room only at every performance.

Rowland Woodruff, the Wheeling tenor, plays a prominent part, and his friends all turned out. Business is picking up here.

George White's "Scandals," booked here next week, is expected to do a big business.

MRS. LOUIS ROBIE DIES

Mrs. Elizabeth Barker Robie, wife of Louis Robie, formerly well known as a Variety and Burlesque manager, died Jan. 25th at the Hotel Somerset, New York. She was 71 years of age and was married to Mr. Robie forty-four years ago. The Rev. Newell Dwight Hillis performed the funeral service and internment was made in Woodlawn Cemetery, January 28.

STOCK AT THE ORPHEUM

MONTREAL, Que., Jan. 30.—The Orpheum Theatre, here, opened today with the Harold Hevia Stock Company, in "The Storm." The principal roles are played by David Herblin and Edna Preston.

The Orpheum, formerly played American Wheel Burlesque attractions.

SNOW STORM HOLDS UP ACT

Ching Ling Foo, the magician, and his company, who were to head the bill at the American, the first half of the week, were snowed in at Watertown, N. Y., and were unable to make New York in time for the Monday matinee. The Fantasy Dancers, replaced the act.

FOUR WEEKS FOR JEWETT PLAY

BOSTON, Jan. 30.—The Jewett Players, at the Copley Theatre, are having an unusual success in their presentation of "The Cassilis Engagement." On Monday this production began the fourth consecutive week of its run.

NEW CIRCUS TARIFF

Announcement is made by Bruce Noble, Theatrical Traffic Agent of the Canadian Pacific Railway at New York, that for circus organizations touring Canada during the 1922 season a new tariff will be provided on practically the same basis applying for circus movements in the United States, including free mileage allowance, dollar a day parking charge, with special train minimum of fifteen cars.

The adoption of this new tariff is further evidence of the liberal attitude of the Canadian Pacific towards all branches of the amusement interests.

"WHIRL OF MIRTH" IN TAB FORM

CHICAGO, Ill., Jan. 30.—I. M. Weingarten, local burlesque producer, is arranging to send on the road next week a twenty-eight people tabloid, which will play one, two and three night stands. The cast will be up, in three productions and will carry three full sets of scenery. They will travel in their own special car. The company is now in rehearsal in this city under the direction of Frank Lambert. The production will cary the title of Weingarten's American burlesque attraction, "The Whirl of Mirth."

ARLINGTON SUES PLOHN

Suit was filed last week against Edmond Plohn, manager and producer, by the firm of Paul Arlington, Inc., costumers, for $410.25 alleged to be due for costumes for Plohn's show "Pitter Patter," which had been sold and delivered to him in September, 1920. The papers in the action were filed in the Third District Municipal Court through the law firm of Ernst, Fox and Cane.

NEW HOUSE FOR HARLEM

The Cosmo Theatre Company will build a new motion picture theatre at 176 to 180 East 116th street in Harlem. S. B. Steinmetz is a director of the corporation who will control the new house.

HAYMOW HOLDS UP SHOW

UNION HILL, N. J., Jan. 25.—Just because the assembling of the haymow, used in "Getting Gertie's Garter," proved to be beyond the power of the stage crew of the B. F. Keith Hudson Theatre, here last Monday, the opening matinee performance had to be cancelled by Manager William Wood.

In the hope that everything would be all right, Manager Wood, who is well known on Broadway, held the audience in the house until 4 p. m., but finally gave it up and announced that the performance had to be cancelled. The audience, disappointed at not being able to watch the getting of Gertie's garter, filed out and received their money back at the box-office.

The Hudson Theatre houses a stock company, very popular in the town on the Palisades, and the rehearsals had gone forward all the previous week on the assumption that there would be no difficulty with the scenes. The play, however, requires a real, honest-to-goodness haymow, with quantities of real hay, and an old automobile and a discarded landaulet. When Monday afternoon came around, it was discovered that if Manager Wood went on with the show that afternoon he would have to keep the audience waiting at least forty minutes between the first and second acts and the same length of time between the second and third acts. Rather than do this the performance was cancelled.

Monday night, however, the first show was given, with the aid of an extra stage crew, and everything went on without a hitch.

OPERATORS SEEK INJUNCTION

The Motion Picture Operators' Union, through Local No. 306, are appealing in the Supreme Court before Justice Guy for an injunction against the S. & V. Theatre Corporation, which owns and operates the Lafayette Theatre in upper Seventh Ave., New York.

It is alleged, by the union, that the corporation entered into contract to employ only union men until September, 1922. Union men, the union asserts, were employed only until December 15, 1921, and were then discharged with the statement from the owners that their theatre was to be run on the open shop plan.

It is expected that the papers and claims will be submitted some time later in the week.

CRANDALL MANAGER MARRIES

WASHINGTON, D. C., Jan. 30.—Joseph P. Morgan, general manager of the Crandall Theatres in this city and vicinity and one of the pioneer motion picture exhibitors of the District, married Mary R. Bogert of this city last week at Alexandria, Va.

Mr. Morgan's activity in the film world began in 1907 as half owner and manager of the Scenic Theatre in Georgetown. He is a native of Paterson, N. J., and Mrs. Morgan comes from Martinsburg, W. Va.

SHUBERT VAUDE. IN HARTFORD

HARTFORD, Conn., Jan. 30.—The Grand Theatre, here, owend by Max Spiegel, opened as a Shubert Vaudeville house today. The bill includes Frances Renault, McConnell and Simpson, Yvette, Arthur Perry, Beck and Stone, and Lew Fields' "Snap Shots" Revue.

The Grand was formerly a burlesque house playing Columbia Wheel attractions.

ERIE CUTS RATES

The Erie Railroad has reduced its rates, between New York and various points west. The rate from New York to the other cities are as follows: Chicago, $30.70; Cleveland, $19.55; Cincinnati, $25.01; St. Louis, $35.56; Indianapolis, $27.20.

This road has also made a reduction in its rates from Chicago to all points west of that city.

"NAUGHTY WIFE" IN STOCK

CHICAGO, Ill., Jan. 30.—"The Naughty Wife," a comedy acted some years ago by Charles Cherry and Violet Heming, is being played this week by members of the Victoria Theatre Stock Company. Eugene McDonald and Cecile Elliott have the leading roles.

"FOR GOODNESS SAKE" IS BRIGHT

ATLANTIC CITY, Jan. 30.—"For Goodness Sake," a new musical comedy by Fred Jackson, with music by Paul Lanin and William Daly, is a piece, light in plot but strong musically and played by a cast that is clever and well balanced.

Staged with refinement and cleverness, and with a book that contains a fair amount of humor, the piece is genuinely attractive. The name has nothing to do with the plot of the piece, which is a plain story of the adventures, of the flirtations and jealousies of a young married couple.

The music is fascinating, the songs bright and tuneful, and the orchestrations excellent.

In the lyrics there was more humor than customary and a plain spoken freshness of phraseology that made them attractive in almost every instance. Fred Jackson's book succeeded splendidly in not colliding with either the Arthur Jackson lyrics or the musical program. The latter had the advantage of the successful and never cleverer Allen K. Foster, who devised some of his best effects for the dance numbers of. "For Goodness Sake." Priestly Morrison had the credit of staging the story.

The burden of the story was well shared, but Fred and Adele Astair had so much to do with keeping the pace lively and constantly moving that they were foremost in the public eye, providing dances that were eccentric as well as intricate and offering a variety of society steps rich in effect and subdued terpsichorean delicacy of motion.

Marjorie Gateson was once more with us with another phase of her diverse personality. Vinton Freedly moved nervously about, the diminutive and pretty Helen Ford pouted and smiled. Judels muddled the English language when he did not forget his mission and John Hazzard kept his place with festive celebration as of yore. That was "For Goodness Sake," with accent on the "Goodness."

HELEN SHIPMAN IN "LETTY" SHOW

Leslie Morosco, the agent, and John C. Stoddard, the author and playright, have formed a corporation which has taken over the Oliver Morosco piece "Let 'Er Go, Letty," that closed in Stamford, Conn., last week, after a profitable life of five weeks, and placing Helen Shipman in the star role, created by Charlotte Greenwood, have shipped the show west for a spring run at the La Salle Theatre, Chicago. The show will open there February 16.

Despite the fact that the show played to successful business the first five weeks on the road Charlotte Greenwood, its star, gave up the piece in favor of a musical version of "Maggie Pepper" with a changed title of "Letty Pepper." Rehearsals on the new show started last Sunday.

"Let 'Er Go, Letty," opened Christmas week at New Haven, playing a week at Hartford and a week at Springfield to almost capacity business. The last two weeks the show has been playing one nighters and the show closed to a turn away business Saturday night at Stamford. The "Maggie Pepper" show, made famous by Rose Stahl, is the fifth book to be placed in rehearsal by Miss Greenwood in the past three months. With the exception of one or two people, none of the original "Letty" cast will be retained.

SUNDAY FILM BILL KILLED

ALBANY, Jan. 30.—The Lord's Day Alliance last week made its annual effort to close motion picture theatres on Sunday and to prevent the presentation of films for money. The move was made by Assemblyman Clarence W. Hausner, Republican, of Schuyler County, but was very promptly squashed when Speaker H. Edmond Machold caused it to be known that bills of that character will not be considered at this session.

Assemblyman William W. Campbell, of Schenectady, introduced a measure today making mandatory, instead of permissive, as at present, the issuance of a permit by the Motion Picture Censorship Committee for motion picture film intended solely for educational, charitable or religious purposes.

VAUDEVILLE

UNIT SYSTEM FOR SHUBERT VAUDEVILLE

STARTS NEXT SEASON

With the opening of next season, a big change in the operation of Shubert vaudeville bookings is to be made. Over the entire circuit unit shows will play, the various show organizations traveling intact from house to house.

This plan was originally formed prior to the opening of Shubert vaudeville, and several units were formed, but owing to a number of difficulties this idea of entertainment was temporarily abandoned.

Three of the original units, however, are still touring the circuit and appearing in houses in cities where the Shuberts are desirous of testing the demand for vaudeville, with the idea of adding new houses to the circuit. The revues which are now out are, "The Whirl of New York," Jean Bedini's "Chuckles of 1921," and Lew Fields' "Snapshots." The Jimmy Hussey "Century Revue," out for a number of weeks, is now being revised and will go out again in a week or two. With the exception of the Bedini unit, which is a condensed version of a burlesque show produced by him, the units now on tour are condensed versions of Shubert musical productions, in which, in addition to the play, vaudeville performers, members of the cast present their various specialties.

Lee Shubert, in discussing the unit idea of booking, said that he got the idea from England, where revues of this type are being presented and have met with decided success.

He said, "It is my idea to give to the American public a new style of entertainment, and I feel confident that my efforts are going to be appreciated. I am in the vaudeville business to stay. The English style of revue has been more than a success, and there is no reason why this class of entertainment will not be a success here."

Several new houses will be added to the Shubert vaudeville circuit when the coming season opens, and negotiations are now under way to add a few more houses to the books before the closing of this season.

With the deal recently consummated between the Shubert, Nixon-Nirdlinger interests, one house in each of the towns where the arrangements have been made will be devoted to vaudeville, while the other will play musical shows and legitimate attractions.

STARS OF YESTERDAY IN ACT

"Stars of Yesterday," a new vaudeville act in which five stage stars of a quarter of a century ago will be seen, is now rehearsing and will be presented in the New York houses within a week or so.

In the cast are, Corrine, Tony Williams, Lizzie Wilson, Joe J. Sullivan, Mary Kennedy and Barney Fagan.

All of the cast with the exception of Miss Kennedy, who plays the juvenile in the act, were big stage favorites in the late seventies and early eighties.

REGENT CUTS SUNDAY PRICES

The Regent Theatre, a Keith-Moss house, located on 116th street and Seventh avenue, has cut the Sunday prices on all seats, from the balcony to the boxes and loges. The rate before the cut stood at a figure of a seventy-five cent top, ranging in price down to forty cents. The cut, which is to take effect at once, figures sixty cents top, with prices for the balcony circle as low as twenty-five cents.

The Regent plays a split week of six acts each half, and a feature picture.

NEW ACTS

Laughlan and West is the name of a new comedy combination that opens on the Keith time next week. Harry Laughlan has been recently with the Harry Carroll act.

Ray Hall, formerly of Palfry, Hall and Brice, will open a single on the Keith circuit this week.

Olive Hill, formerly of Hill and Fair, will open in a new act with Peggy Astor. The act will specialize in dancing and will open on the Keith time with the Marinelli office as agents.

Ellis and Garnett is the new name for the team Mattus and Young who will break in a new comedy act in New York next week.

Muray Bennett will soon be seen around New York in a new act written by Alex Gerber and Jean Schwartz.

Paul O'Neil and Talbot Kenny have a new act which will be seen in New York shortly entitled "High Steps and High C's."

Newport, Stirk and Sue Parker opened a new act last week on the Orpheum time at Terre Haute. The title of the new act is "Odds and Ends."

Bob Bently, Mary Pavey & Co. opened a new comedy four-people sketch on the Keith time last week at the Greenpoint Theatre.

Billy Shone will present a new single act shortly, entitled "A Thought Comes to Me."

Frank and Teddy Sabini are offering a new act, entitled "I Quit."

Al. Joy, formerly of the "Film Comedy Trio," an acrobatic and singing act, is now doing a single turn.

Baldwin, Ricus and Baldwin, a new act, booked for a tour of the Sun time. Direction of Billy Hawthorne.

Bud Williamson, Bert Draper and Charlie Dunn, in a new sketch, entitled "The Cattlemen's Club," by Bud Williamson.

Sully and the Mayo Sisters opened their new offering, produced by Buddy Sheperd, up-state last week. Sheperd is booking the act.

AMATEUR ACT FOR REGENT

The Regent Theatre, which has been holding, each week, an amateur vaudeville contest, under the direction of Harold Eldridge, announced the final contest last week. All of the winning acts on the previous bills appeared, and a three day booking at this house, which is located at 116th street and Seventh avenue, was offered to the winner. Popular vote of the audience chose the winning act.

Bert Gilbert and Company, a three act, consisting of three men, who did singing, dancing and talking, won the first prize, and will be played in the house the first three days of the week of Feb. 6th.

It is said that the team may get a few weeks' booking about the city.

MAXWELL FOR PITTSBURGH

CHICAGO, Ill., Jan. 30.—Joe Maxwell, who has been assigned to the Shubert New Apollo here to build up the business, a fact that has now been accomplished, announces that he will remain in Chicago a few weeks longer and will then depart for Pittsburgh, where he will look after the Shubert vaudeville interests in that city.

GREY SUES FOR DIVORCE

CHICAGO, Ill., Jan. 30.—Alan Grey, well known monologist, has filed suit for divorce against his wife. Benjamin Erhlich, theatrical lawyer, is looking after Grey's interest.

PACK THEATRE READY TO OPEN

ASHEVILLE, N. C., Jan. 30.—The new Pack Theatre on the Gus Sun circuit opens here February 20. The house will be run on a split week policy of three acts of vaudeville and a feature picture.

SIX NEW HOUSES FOR ORPHEUM JR. CIRCUIT

WILL OPEN EARLY IN FALL

The Orpheum Junior Circuit will add six new houses to its circuit this year with the completion late this Summer of new theatres planned for Seattle, Portland, Denver and Omaha that will cost an average of one million dollars each, and theatres in St. Louis and Oakland of smaller proportions.

This decision was reached by Martin Beck, head of the circuit, after a trip of inspection taken to the Pacific Coast. Plans were made and agents instructed to buy up logical sites in the various towns, and work on the new houses will be started by the latter part of February. The theatres to be erected will be built on the same general plan as those completed late this Fall, consisting of Main Street, at Kansas City, The Hennepin, Minneapolis, The Golden Gate, San Francisco, and Hill Street, Los Angeles.

The houses will be opened in the Fall and will follow the policy of the State-Lake, Chicago, playing nine acts, with seven to each show. In the towns selected, there are already houses on this circuit booking a straight "two-a-day" policy. In St. Louis the addition of the new house will bring the number of Orpheum Junior houses in that city up to two, with the Columbia Theatre booking over the Senior time. Seattle, Portland, Denver, Omaha and Oakland houses are also playing the Senior circuit.

LONG ROUTE FOR DANCERS

Mitty and Tillio, the dancing team, that appeared for a short time early this season with the "Ziegfeld Follies" and are now appearing in England, last week received the longest consecutive route issued so far this year, to acts for next season. The route covers forty weeks and opens at the Riverside, September 4th with two weeks penciled in for the Palace, Sept. 18 and 25th. They will also play two weeks in Washington and Philadelphia. The salary reported for the team is $1,200 a week. The act was booked through the Marinelli offices.

SHUBERT SHOW FOR PROVIDENCE

PROVIDENCE R. I., Jan. 30.—Vaudeville patrons of this city are to see the Shubert type of vaudeville next week, when at the Shubert-Majestic a vaudeville bill is to be presented.

The Lew Fields' Unit will play that house at $1.50 top. In the show are Lew Fields, Lulu McConnell, Klein Brothers, Grant Simpson, Francis Renault, Mullen and Corelli, Ethel Davis, and the Three Chums.

BILLY DALE IN NEW ACT

Billy Dale, formerly of the act known as Dale and Burch will soon appear in a new act with Vesta Wallace, formerly of Wallace and Drew. The title of the new act is "It Happened in Paris." The act of Dale and Burch was split with the death of Dale's wife and partner, Miss Burch, on January 9th.

HUSSEY DOING SINGLE ACT

Jimmy Hussey opened at the Rialto Theatre, Newark, N. J., on Monday, and is doing a "single" at that house for one week only. Hussey was touring the Shubert Circuit with the "Century Revue," which met with success over the circuit. Pending the opening of a new revue, which is now in rehearsal, Hussey is playing the week as a "single."

NIOBE IN CHESS MATCH

SYRACUSE, Jan. 31.—The first exhibition game of chess to be played in Syracuse took place last week in the music room of the Y. M. C. A., when Niobe, water sprite of the Keith bill, had, as an opponet, George N. Cheney, one of the city's foremost players.

Of the two games played, each of the opponents won one, and the third game, which was expected, had to be cut short because of the time, as Niobe had to go to the theatre in order to make the show.

Miss Niobe is Mrs. Harry Clark in private life.

MEMBERSHIP DRIVE EXTENDED

The life membership drive of the N. V. A. Club was extended to March 1 in a recent meeting held by the board of directors. Among those who received the silver membership card for the year just passed are Joe Howard, J. Francis Dooley, Will Demarist, Fred Stone, Laurie Ardway, Marie Russell, Julia Rooney, Anna Mayo, Annette Du Pina, Estel Collette, Tony Williams, Julian Eltinge, Edward Lampert, Tony Huntington and William Lempe.

ACT COMPLETING WORLD TOUR

Yost and Clady, an English comedy clay modeling act, will complete a tour of the world with their arrival in San Francisco in July, for an appearance at the Orpheum Theatre in that city. After one week on the Coast the act jumps direct east to fill twenty weeks on the Keith time. They open the Palace the week of Sept. 4th. The act is now enroute from South Africa to Australia.

MASLOVA IN NEW ACT

Maslova, the classic dancer who appeared for one week only on the Keith circuit in a two-people dancing act, entitled "The Spectre de la Rose," staged and produced by Michael Fokine, is again to make her appearance in vaudeville. This time she has an act consisting of six people and produced under the direction of Meyer Golden. The act opened this week at Loew's State.

PERFORMERS MARRY

Beatrice Brumley, professionally known as Bee Wallace, and William Brenner, members of the Henry Marcus act, presenting "Sawing a Woman in Half," were married last week in East St. Louis, where the act was playing, by a Justice of the Peace.

They will remain with the act, which is booked solid until May.

BELLE BAKER RECUPERATING

ATLANTIC CITY, Jan. 30.—Belle Baker is in this city recovering from a nervous breakdown and is being cared for at one of the leading hotels. Physicians state Miss Baker will be able to take up her Keith bookings February 6, at which time she is penciled to appear at the Riverside Theatre, New York.

N. V. A. COMPLAINTS

Joe Worth, of the team of Worth and Willing, has filed a complaint against the act of Rubin and Lewis, alleging that the latter act is using a chicken bit at the opening of the act that belongs to their act.

"BEAUTIFUL GIRL DOING ACT"

Edith May Patterson, who won the St. Louis Nationwide Beauty Contest is appearing in the southern vaudeville houses. She is billed as the "most beautiful girl in the United States" and this week is at the Palace, Memphis.

HARRY KLEIN MARRIED

Harry Klein, of the Klein Brothers, was married on Saturday evening to Miss Samuels, a non-professional.

VAUDEVILLE

PALACE

There was a surplus of strong, classy acts worthy of headliners billing. In the lobby was an announcement to the effect that Eva Shirley and the California Ramblers would appear in place of Carl Randall and company, Mr. Randall being ill.

William Rock closed the show at 5.35 P. M. and the management decided it was too late for the Shirley act to go on, and that the present nine act bill would stand the rest of the week, the running order being rearranged. Excellent judgment, or strategy rather was displayed allotting the different spots to the acts.

Corradini's Animals, a fast circus act opened the bill, the animals giving a good exhibition of intelligence and training.

Placing Jed Dooley in the second spot, was a happy thought, for the "Cameo Comic" assisted by an unbilled girl, separated that dreaded spot from whatever terrors it might have held for performers. Dooley's work with the lariat, and his accompanying patter plus his cute teammate, supplied excellent comedy and the best act we've seen in the second spot here in some time.

Harriet and Marie McConnell, presented by Hazzard Short in his song revue, "Thrills and Frills," put over their high class singing act in a creditable manner. Their selections not being fast songs, naturally are harder to sing than jazz and the staging of Mr. Short helped considerably. The coloratura notes of the smaller sister was a surprise while the contralto of her partner was above the average in tone and sweetness. The Misses McConnell received a bouquet of flowers.

Number four on the bill was John Cumberland, with Mabel Cameron and C. Carroll Clucas in the comedy "The Fall of Eve." The last mentioned plays the part of a doctor, and the action takes place in Cumberland's Greenwich Village apartment, the girl being a temporary victim of aphasia, thinks Cumberland her husband, until the attack of brain trouble is over. The act is an old vehicle of Cumberland's and he recently played it abroad. However, it is rather slow in getting under way, and Mr. Cumberland it seems, could do better than he did.

Sylvia Clark in "Artistic Buffoonery," proved herself one of the cleverest little nut-comediennes we have in vaudeville. Though her voice is not what it might be, her songs, and clowning bits stopped the show cold. She made a cute little speech of thanks.

De Lyle Alda and company opened intermission, in "Sadie—One of Those Girls," a "satire on the season's stage success," with an almost perfect supporting cast that included a team of dancers seen in vaudeville before, Edward Tierney and James Donnelly, and five others, Miss Alda as the prima donna of the act, does considerable singing in high keys, her voice being clear but at times a trifle flat. However, the act on the whole is unusually clever, well staged and satisfying throughout.

The second half was opened by Ella Retford, the English character commedienne, this week being the final one of her tour. After singing two songs she impersonated Marilyn Miller in "Sally," Lenore Ulrich in "Kiki" and Belle Baker. Miss Retford's voice is melodious and bright, her manner of working is charming; not a dull moment in the act for she is full of pep. She received a bouquet of flowers, and made a short speech telling how grateful she was for being so well received in this country.

"A laugh a line," sounds exaggerated, yet Johnny Burke, in the next to closing spot, gathered his laughs that way, and many of them. His monologue about the war "Drafted" is one of the funniest being delivered on the vaudeville stage.

William Rock closed the show, the audience thinking it was next to closing. A hard spot for a new act which acquitted itself nobly. (See New Acts on another page.) M. H. S.

VAUDEVILLE REVIEWS

WINTER GARDEN

Alfred Naess & Co. started the show off with some novel ice skating. He is assisted by Miss Sigrid, and another man, the latter doing a comedy bit on skates, that went over.

Armstrong and James, on number two, opened with some talk that is very bright, and delivered it in good snappy fashion.

Libby and Sparrow, in "The Essence of Novelty," opened in a special drop in one, with the man doing a Traffic Cop, and singing a special number regarding the road to vaudeville. After a double dance the drop in one is removed and the team go to full stage, and Libby does a Frisco impersonation. The "pill bit" gives him further opportunity for impersonations, and he does Pat Rooney and George Cohan. This is followed by an Egyptian travesty that was well done. The announcement in which he practically asked the audience to grant an encore might be eliminated, as they get by on the merits of the act. An impression of Errol and Miller, in "Sally," closed the offering, to a good share of applause.

Carl McCullough won the audience the moment he came on the stage. Opening with an Irish song, he told several character stories and then sang a mammy song that went over with a crash. The phone bit brought plenty of laughs, as did his impression of Warfield and Lauder singing a popular song. For a demanded encore he sang "April Showers."

Ray Miller and his band and Cliff Edwards closed the intermission and absolutely stopped the show cold for several minutes. Even after the asbestos curtain was dropped for intermission, an encore was demanded. Miller and his band opened the act with several popular selections, then Edwards came on with his ukelele, and sang some popular songs in his own peculiar manner. A big share of applause was given him after each song. Although the act had a tough spot, we did not see one person leave their seat until long after the curtain had hit the floor, for this offering held everybody in. It is a positive show stopper.

Regal and Moore, in a special drop in "one," opened their act, the ballyhoo selling tickets for the carnival. He gets several laughs throughout his talk, and finally introduces Messrs. Regal and Moore, who did some burlesquing that got plenty of laughs. A single by each of the boys went over in good fashion and their acrobatic work more than pleased. They took several bows at the finish of the act.

Nora Bayes, assisted by George Rasely, Dudley Wilkinson and Allan Edwards, was cordially greeted on her entrance by the audience, and it was quite a few seconds before she could start her presentation. She opened with a number entitled "Happy," which was followed by a double by herself and Edwards. This was immediately followed by a "blues" song sung by Miss Bayes, after which Rasely, who has a very fine tenor voice, sang a classic that went over very well. Miss Bayes then sang another "blues" song. A number by the trio closed the act.

Miss Bayes is an artist and is in a class by herself. She has her own individual style of working and knows how to put her material over to good advantage. Her efforts stopped the show for several minutes.

Fred Allen, with his comedy talk, in the next to closing spot and on at five o'clock succeeded in getting every one of his gags over. Allen has a wonderful line of talk and gets the value out of it, by the manner in which he delivers it. Even on at the late hour here he managed to hold his audience in.

Joe Boganny Troupe, with their comedy acrobatic stunts, closed the show and went over nicely. S. H. M.

COLONIAL

Elmer El Cleve in an offering entitled "A Bit o' Scotch" opened the bill. There was nothing Scotch about this act but the costuming, but he *did* play the xylophone. He played so earnestly that he broke one of his hammers, but that had little effect on his work and he played right on, using only the stick. Took three bows, then promised to tell the King of his reception.

Mabel Burke and Helen Bell Rush came second with "A Romance in Song" that offered something neat in the way of a harmony piano and sister act. Everything about this act pleases an audience, except possibly the dance finish. Both have beautiful voices, a pretty routine of numbers, and shouldn't spoil what has gone on by trying to dance.

Jessie Brown and Effie Weston, assisted by Tom Tucker at the piano, came third. These two girls have modeled themselves more or less after the Dolly Sisters and if it is an imitation one of the girls (Miss Weston) succeeds very well. The girls as a dancing team deliver a splendid routine with which they apparently are not yet quite familiar. As a whole, they offer a delightful performance and were appreciated to the extent of four bows.

Jim McClaughlin and Blanche Evans came next in an offering based on a couple who inhabit an east side tenement. This act is destined to fill the gap made vacant with the splitting some years ago of the Lauri and Bronson act. Portraying a couple of tough kids, they talk their way into the hearts of an audience and make them howl with only a hard bread roll as a prop. A comedy finish with a burlesque dance threatened to tie up the bill.

Harry Watson, Jr., closed the intermission and kept them laughing up to the finish, but a noticeable drop in material towards the end kept the act from being one of the best on the bill. The young "Kid Battling Dugan" bit is a little timeworn and not as appealing to an audience as a whole as his opening bit in the phone booth. This is funny to both sexes while the prize ring stuff might strike the men folks as a pinnacle of comedy, but any number of ladies would sit through it and would only laugh at the hokum. The telephone opening with the two preoccupied operators is a classic and by all means should close the act.

Rae Eleanor Ball and Brother opened the intermission in "Moments Musical," contributing to the classical end of the bill with the violin and cello. Took four bows.

Florence Nash came next with an Edgar Allan Woolf sketch that was far below her abilities. Despite the fact that her support was all that could be expected the book wasn't there and a poor finish was the result. Here and there, scattered through the piece, was a lot of sound logic and some clever lines, but not enough of the latter. The story was based on the country girl who returns from the city to discover that the moonshine habit has spread to her native town and that the high school girls, led by the parson's daughter, are habitual users of the weed. She also returns in time to prevent the villain from eloping (though not intending to wed) with her sixteen-year-old sister. She discloses at the finish that her husband is a champion fighter, but this is overlooked when her people learn that her bank book runs into six figures. Act took two curtains.

Pressler and Klaiss held down the next to closing spot in place of Frankie Heath. The finish of this act is all that keeps it from becoming a real headline affair. Based on the idea of Williams and Wolfus they start them screaming, but at the finish they allow their comedy to drop. Took three bows.

Bob Snell and Ernestine Vernon closed the bill with their ring and trap act. E. H.

RIVERSIDE

The Stanley Brothers, two of the cleverest exponents of the art of balancing and acrobatics that have been seen in vaudeville for some time, opened the bill. Their feats were difficult, but were executed cleverly, and with an apparent lack of effort. Awarded a good hand on each of their various stunts, the boys closed to five bows, in the opening spot of a hard bill.

Fred Bernard and Sid Garry, made up to resemble the Southern negro, sang their way through an excellent offering, and closed to a substantial round of applause. Opening with a southern medley, of plantation days, the two did various specialties, such as impersonations of Belle Baker, Eddie Leonard, and Al Jolson.

Meehan's Dogs, a troupe of canines that pleased the well-filled house with their divers stunts, got away well in the third spot. The dogs were of different breeds. The first to perform was a dog that resembled a "Spitz." Executing a fast walk between the legs of Meehan, who was walking, the dog got several laughs, and a lot of applause at the finish. Several poodles walked about the stage in an unconcerned manner, balanced on their forelegs. Finally, the feature of the act, the leaping hounds, was introduced. These hounds, who resembled, in build, the wolfhound, leaped seemingly impossible barriers, and, at the same time, enjoyed doing it, which is something rarely seen.

Walter C. Kelly, the monologist, gave his idea of how a southern judge held court. He did the part of the judge, and spoke the lines for the prisoners. His prisoners were of various nationalities. The southern negro, the Irishman, and the Chinaman, all played important roles in this humorous skit. A great act, and one deserving of special mention.

Gertrude Hoffman, and her American ballet, a beautiful dancing offering, although pleasing to the eye, with music melodious to the ear, did not get the ovation usually accorded Miss Hoffman, and her fine cast. The dances were exquisite, and the performers carried themselves with the quiet dignity and yet, at times, the wild abandon, that marks the Russian dancers. The outstanding features of the act were the dances done by the Misses Dewees, Anderson, Kligge, Zackey and Corbin, with the unexcelled interpretations of Gertrude Hoffman herself, and her partner, Leon Barte.

Opening intermission were Kennedy and Berle, two child performers that displayed surprising histrionic ability. The children made the audience laugh in their glimpses of great scenes. "Romeo and Juliet," modernized, got a big laugh, while the scene from "Lightnin'," in which Mrs. Davis, the vaudeville actress is asked to tell why she is desirous of divorcing her husband by the judge, pleased. The boy's impersonation of Eddie Cantor, was great. But the greatest of all was the little "sob" scene between two orphans, one of whom is to be adopted. There is all the sorrow and tragedy, and yet, at the conclusion, all the joy and happiness, in the world.

Aileen Stanley, assisted by an unbilled pianist, was good, and took the applause hit of the performance away from everyone. Her singing was well done, and her material suited to her voice. After having finished her act, she was recalled, by the audience. She filled in with some of her phonograph hits, and was sent off to another ovation. At the finale she was presented with a bouquet of flowers. The songs she opened with, namely "Gin, Gin, Ginny Shore" and a song concerned with love in an elevator, were the outstanding hits of the act, and Miss Stanley certainly put them over with all the punch she had.

Rice and Werner, a man and woman blackface team, took the laugh hit. Discovered painting the house, the man, urged by the woman, attempted to get on the scaffold with him. There was a lot of comedy as a result of the woman's attempts to get out of the window. D. S. B.

VAUDEVILLE

AMERICAN ROOF

The business at this house was rather light on Monday night and the show was not as good as the average one that is usually presented here.

Goldie and Ward, a man and woman, opened the show with a bit of talk that is done on a settee. From this they go to a double song, introducing a waltz clog. A single dance by the man got over fairly well. This was followed by a single song and dance by the woman, and they closed with a double song and dance, to a fair hand.

Manning and Gould, two men, one doing an eccentric Dutch and the other straight, opened with a line of talk that meant little and none of it went over. The straight man sang a popular number, which the team followed up with some more talk, and they closed with a double number. Evidently the applause was not strong enough to suit them, as they walked off without taking even one bow.

Four Brown Girls, with some harmony singing, came next. They opened with a medley of popular songs, after one of the girls went to the piano and accompanied another one of the girls, who sang a ballad quite well. A "blues" number, sung by the commedienne, was well received, and they finished with a four-part harmony number. These girls have good voices and they blend well together. They took three bows at the finish of the act.

Bernard and Meyers, on fourth, held up the comedy end of the first part of the show. The act opens with Miss Meyers singing a special version of a popular song, which she follows up with a "blues" number. Near the finish of her second number Bernard comes through the audience as the "cabby" and interrupts her, demanding his fare. Some dialogue that is very funny is used to good advantage and brought the team some solid laughs. A ballad sung by Miss Meyers met with favor, and gave Bernard a chance to change his wardrobe. A comedy song by Bernard went over nicely, and they closed with a fast double number. The act stopped the show and deserved it. Miss Meyers is a clever straight woman and humored Bernard's laughs in good style.

Fantasy Dancers proved to be four women and one man who presented a cycle of jazz, classic and eccentric dances. Several single dances and a few doubles are introduced by the different members of the act. The young lady who does the toe dance is exceptionally clever. The act went over very nicely to a good share of applause.

Rhoda Bernard was assisted by a young lady pianist. Miss Bernard opened with a special introductory song and then sang a few character songs, which included one about a girl in a department store and one about a Hebrew. She closed with a popular song and did not go over any too well. We cannot see why she tried to force the bows on Monday night.

Alma Bradley & Company in a comedy sketch, entitled "Virginia Rye," had trouble in getting laughs, but this was due to the fact that the dialogue in the act was entirely too bright and went over the heads of the audience. The story is based on the evolution of a bottle of rye whiskey, and the situations contained in the act are laughable. Miss Bradley is assisted by three men in the offering.

Bart Doyle, whom we recognized as being George Bartholomew, held down the next to closing spot in great shape. He opened with an Irish song, told some stories and closed with an Irish ballad. For an encore he gave an impression of George Lashwood singing "Latch Key." To those who remember Lashwood, the impression was identical. For a second encore, which was demanded, he did a short recitation. George tied the show up for a few minutes.

Four Eugene Boys, with some neat acrobatic work, closed the show and did nicely. S. H. M.

81ST STREET

Opening a fine six-act bill at this theatre was Arthur Hill, riding one of the old style velocipedes. The act was billed on the program as Hill and Saunders, but Hill did a single turn and got away well. After executing several difficult feats on this old fashioned machine, Hill, with the assistance of a male "plant," put over the feature of the act. This "plant" held a wagon wheel with large brass hubs. Hill, taking a running jump, cleared the man's shoulders, landed on the wheel and propelling it by his hands, rode around the stage on it. He finally was able to propel the wheel with his feet, standing upright on the hubs. Got away to five bows.

Fred Miller and Bert Capman, in a dancing act entitled "Just a Little Different," scored in the second spot with their clever manipulation of their feet. The boys opened with a little song, giving the audience the impression that they were about to do the regulation singing and talking act. After the two got started with their dancing, the audience refused to let them stop. One of the two did a wonderful ankle dance. The flexibility of his pedal extremities was exceptional and his facial expression during this eccentric dance was fine. Following this he went into a "scarecrow" dance that was a wallop. A double dance closed the offering to six bows.

Harry Faber and Ursa McGowan marred an excellent act by a weak close. The act throughout is cleverly put together and well spoken. The offering has to do with a flashy salesman and a chorus girl of the "Follies" who meet by chance and decide to get married. The talk turns to bungalows, and the salesman produces a miniature bungalow which he is selling, the two sing a song and dance off, with the music becoming fainter and fainter. The finish of this act, which should be put across with a bang, is let down and as a result the act is killed, as far as applause is concerned.

The Hackett-Delmar Revue came immediately following Faber and McGowan and had no difficulty in holding its own place. Jeanette Hackett worked with fine style and Delmar is an excellent partner. A sister team, Weeks and Marwick, proved to be excellent dancers and for their several well executed routines were awarded fine rounds of applause. The four salesgirls, who posed in beautiful costumes designed by Miss Hackett, were good and were possessed of good voices. The act was excellently presented and is an excellent attraction.

Jack McLallen and May Carson, one of the best comedy teams that has played this house, were one of the hits of the bill and aroused much laughter. McLallen scored deeply and heavily with his excellent work on roller skates. One of the features of the act was a dance, done on a small table by McLallen. If he slipped, it meant a serious accident. He maintained his foothold, however, but came perilously near the edge, giving the audience many thrills. Miss Carson, dressed in the latest Parisian creations, put her material over in great shape and got many laughs.

"An Artistic Treat," the closing act, with Margaret Stewart and William Downing, assisted by Beulah Stewart, lived up to the billing and took six curtain calls on the finish. The offering was artistic posing, and from an artistic standpoint, was wonderful. The women ofttimes stood on their toes, balancing water pitchers, flags, and other objects. Not a muscle moved, visibly, and the effect was the effect one gets from looking intensely at a beautifully carved piece of stone. Every muscle of the body showed, yet not one moved. The man got his best hand on the statue of "The Discus Thrower," which was finely posed, in practically the identical position of the statue. The lighting, which was accomplished by overhead and underfoot lights, was remarkable and pleased the audience by the novelty. D. S. B.

APOLLO

(Chicago)

Roode and Frances opened the bill Monday night with a startling display of slackwire walking that caught on instantly. Roode is clever on the wire and was appreciated.

Joe Roberts registered a hit with clever manipulation of the banjo. His repertoire ran from classics to ragtime, and his technic was marvelous.

Charles Howard and Company, in "How Things Have Changed," supplied much laughter with clean comedy, Howard's falls and slips finding many returns from a pleased audience.

Griff's bubbles and workings with a baby and monkey was entertaining throughout and he proved a novel attraction.

The Hanneford Family, with a flashy display of bareback riding and some marvelous work by Poodles, the comedian, closed the first portion to tremendous applause.

Tameo Kajiyma mystified and delighted. He is a marvel at his work and an attraction worthy of vaudeville.

Alice Lloyd sang five numbers, making as many changes. Her songs were nicely rendered and she was forced to accept an encore.

The Five Kings of Syncopation, with Hattie Althoff, a singer of syncopation, and Carlos and Inez, dancers of a rare type, went over for the rousing hit of the program, Carlos alone scoring the individual hit of the entire program. It is a lively offering and one of the best Shubert has sent into Chicago.

The Four Paldrons, with a series of novelty jumping, closed the program with the greater portion of the house still seated. Business was exceptionally good. H. F. R.

PALACE

(Chicago)

Business was exceedingly good for the usual Monday matinee at the Palace Music Hall.

Ollie Young and April opened, blowing bubbles into all shapes and forms, presenting the novelty in masterful fashion.

Liddell and Gibson, female impersonators, registered distinctly with song and comedy and were forced into a curtain speech.

Frank A. Burt, assisted by Myrtle Rosedale, was delightfully invigorating with comedy and musical instruments.

Charles Olcott and Mary Ann, the former at the piano, rendered songs in snappy and appealing style. Their closing song, written by Olcott, and sung in artistic manner by Mary Ann, caused them to accept four bows, which were well earned by "When a Fellow Needs a Friend."

The Four Mortons, minus Martha, who was seriously ill and was replaced by Clara, who happened to be in Chicago, presented their offering, a new vehicle consisting of songs and dances. The act, regardless of the mishap, went over for a smashing hit. The Mortons are big favorites here.

Florence Walton, assisted by a well-selected set of assistants, presented a series of new dance steps of the ballroom type that took well. The act is neatly staged and Miss Walton's efforts were appreciated.

Jack Wilson, assisted by Dorothy Aubrey and Harry Antrip, had the house laughing continually. Wilson is a clever comedian and with the exception of the skunk parody is clever. He was forced to make a speech.

Sultan, a trained pony, held the major portion of the house and provided a good closing card, and an entertaining one. H. F. R.

John Keit and George Montrose will shortly be seen in a new act entitled, "Variety a la Carte."

NEW ACTS

WILLIAM ROCK AND CO.

Theatre—*Palace.*
Style—*Novelty.*
Setting—*Full Stage (Special).*
Time—25 *Minutes.*

The new vehicle of the veteran showman, William Rock, is a pleasing blend of songs, dances and character studies. Assisting Mr. Rock, are two girls whom he is introducing, Miss Nancy Welford and Miss Helen Eby. The musical director in the pit was Ernest Golden.

The set is draped in a rich and colorful manner, with a shut-in, in the background, which allowed the rear drop to be changed when required. The act opened when Mr. Rock and Miss Eby, the former as an old gentleman whose pet diversion is flirting with young women. He is clad in afternoon apparel, and the girl somewhat as a vamp. After a few words which disclose their relations, and a song, they go into a dance. Later she gives him the "air," and leaves. He immediately takes out a note book and calls up two or three lady friends, finally making an appointment with one of them. He recites a few lines before leaving, all of his work having a touch of comedy to it.

Miss Welford then did a juvenile bit, singing a kid song, in a gingham dress and a big red bow in her hair. She sang well in good voice, with confidence, yet a little too sophisticated manner for a juvenile.

Mr. Rock and Miss Eby came on, one as an old sport in a derby and loud clothes and the other, in a scarlet dress, and with a "thoid avenue" accent. They indulged in an argument mostly in comical slang and finished with their own version of a tough, or modified Apache dance.

Miss Welford arrived as a youthful Chinese maiden, singing an Oriental number, in English. The shut-in in the rear opened revealing a drop with Chinese dragon painted on it and Mr. Rock, as a Mandarin. He sang and talked which for all we know may have been perfect Cantonese or some other Mongolian dialect. The girl is his granddaughter, and she spoke in English but he stuck to his jargon with the exception of an occasional word or two.

They sang a duet or two, grandpa translating for her a letter written in Chinese, which was from her beloved. She in turn, translated what he was supposed to be saying, as her end of the song. Later he lit his pipe and she tried to steal away but he was wise. Previous to that they danced.

The final bit was a dance by Miss Eby, and Mr. Rock who made quick change into evening clothes, the dance being of the ballroom type. Miss Welford joined them at the finale. And, for an encore, Mr. Rock introduced his proteges, and asked Miss Welford to make a speech which she did in almost unintelligible high-brow English. He stopped her and asked the other girl to make a speech which was done in slang closing the act to a hearty laugh.

Mr. Rock's character studies were excellent and true to life; the work of the girls was also good, both giving promise of developing into first rate vaudeville artists, capable of working in any act. The touches of comedy went over well, the fact that the act held down the closing spot at the Palace, and every body remaining seated until the end, is sufficient proof of its merits. M. H. S.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

Selbini and Grovini, with a neat bit of acrobatic work, bicycle riding, tumbling and juggling, opened the show, and went over nicely. The team do a little comedy in the turn here and there that helps.

John O'Malley started off with a medley of Irish songs, after which he sang "Sweetheart." For a finish he sang "Mother McCree." He has a good voice, but only sang three numbers at the Thursday night performance, as an encore was not demanded. This was rather surprising, as he deserved more than he got.

Marino and Martin, two men, opened, singing an Italian number in ragtime that went over. Following this a burlesque on "Lucia" was sung by the boys, with Martin playing the piano. A number of popular songs are sung by the team in harmony, and some good comedy talk is used to advantage. The act was a decided hit here. Both boys have good voices, but Marino's is the better of the two. After several bows, the boys did an encore and got away.

Harriet Remple and Company, in a comedy dramatic playlet, tied the show up for a few minutes. Miss Remple is an artist and it is a pleasure to watch her work. She is assisted by a man, a woman, and a little boy, all of whom play their parts well. The woman dances well and the man has a good tenor voice. The boy attracted much attention and delivered his lines in a creditable manner. The act is sure fire.

Thelma and Marjorie White, two little tots, sang several harmony numbers. They do some very clever dancing, and the smallest of the two does some comedy that got laugh after laugh. Each of the kiddies did a single that went over very big. The youngsters sewed the show up for several minutes, after taking an encore. They will easily be the hit of any bill they are placed on.

Gilbert Wells had no trouble in getting started after the ittle show-stoppers had finished. He puts his numbers over in good style, talks well, and plays the clarinet. Let us suggest that he take the Jolson gag out of the act, as he is showman enough to get over without it. This was proven by the manner in which he went over at this house.

Billy Dale & Co., in a comedy offering entitled "It Happened in Paris," had the audience in constant laughter, from the moment he started until he finished.

Donegan and Allen came next. The woman is the act. She is a vest pocket edition of Kyra, when she does her oriental dance. She sings well and has plenty of personality. Her effort got a few hands for the act.

Bert Walton, with his comedy and songs, held down the next to closing spot in great shape.

Cevene Troupe, in a wire walking offering, closed the show. S. H. M.

23rd STREET

(Last Half)

Lafleur and Portia opened the show, with the woman doing some good contortion work on a pedestal, which was followed by the man doing some clever acrobatic work on the rings. The act closes with the man doing an extraordinary long whirl, suspended by his teeth.

Kane and Grant, man and woman, opened with the woman in a "tough" makeup, singing a Bowery number; the man joins her in the chorus and they do a short dance together. This is followed by a single by the man, after which the woman comes back and does an announced impression of Francis White. The man does impersonations of dancers present and past, and they close with a double song and dance. Both people lack showmanship, and in its present condition the act can only play the three a day.

Tom Hoier and Company in a comedy sketch, entitled "'Twas Ever Thus," got plenty of laughs. Hoier has two women and a man in the act with him, and all handle their parts well. The theme of the playlet is married life, and the naming of a dog. The situations are funny, and Hoier is a good comic who knows how to plant his laughs. The act should be a source of entertainment anywhere it is played.

Ben Meroff, with his one man revue, held down the number four spot in good fashion. He opens with an announcement to the effect that the audience is to be the judge and jury, and plays on that theory all through the act. He played the clarinet, sang a popular song, did a bit of dancing, played the cello, did a skate dance ala Jim Barton, and closed with some fast and clever acrobatic dancing that stopped the entertainment for a few minutes.

Coffman and Carroll, in the next to closing spot, and in black and tan make-up, kept the audience well supplied with laughter. The male member of the team has a corking prop laugh that he uses to good advantage. A ballad by the woman was well received. A good laughing act, with plenty of clean comedy.

Snyder, Melino & Co., closed the show with their comedy bicycle offering full of laughs, and went over nicely. S. H. M.

125th STREET

(Last Half)

The show at this house for the last half has nothing startling and is just a typical pop vaudeville bill.

Ryan, Weber and Ryan opened the show and it can be said to their credit that they started it off at a pace that was not maintained by the rest of the bill. The act consists of two women and a man in full stage with a beautiful drop. The two girls enter and sing a soldier boy number which also introduces the male member of the company, who is dressed in military costume. They then do a waltz clog which was very well received. It is a number like that done by Dorothy Dixon and Carl Hyson, was very well put over and after several more dances the act closed with a fast dance by the three.

Hendricks and McCloud were second. Hendricks formerly did straight for George Lant, and his new offering is a fine act. McCloud does an Englishman in true comedy fashion. Hendricks opens the act with a song and is stopped by the orchestra leader which brings on McCloud. Some bright gags are exchanged between them, when McCloud exits, and Hendricks sings a song in a fine baritone voice. He had to sing two more encores. McCloud comes back and some more comedy chatter is exchanged and they closed to a nice round of applause.

Ray Hughes with Pam, were third, and did nothing to hold up any part of the entertainment. Hughes is a comedian who finds it necessary to fall all over the stage, work in the box, and get slapped in the face with black cork in a feeble effort to get laughs.

The act drags and is very boresome. Pam is a very pretty girl who comes on with a beautiful ermine cape, which is soon discarded. She then appears in a short costume and displayed a very shapely pair of limbs. The act closed with little applause.

Malloy and Caswell open in full stage with a set representing the interior of a home. Malloy, playing the part of a burglar is about to make his exit with the silverware when Caswell enters and finds him. Caswell plays the part of the district attorney who sent this man to jail. The district attorney is disgusted with life and wants to kill himself when the crook convinces him not to. The act as it now stands, would only be good for the small time.

Ford and Cunningham in the next to closing spot had a hard time of it. Their act has been reviewed many times before, and little need be said of it. Some of the comedy was over the heads of this audience.

Erford's Oddities closed the show. It is the same act that has played all the big houses and was very well received. W. G.

KEENEY'S

(Last Half)

Gladys and Venus, two French girls, executing with amazing rapidity, various stunts in acrobatic work, as well as several difficult feats in contortions, pleased the packed house here. Each of the girls are classy in appearance, and do their work in a showmanlike manner. At the close they were given several bows.

The Abbotts, man and woman, in a fast comedy skit concerning married life, in which the wife, disguised as a maid, gets her husband, who is intoxicated, to make love to her, in order to test his affections, were excellent, and got away big. The woman, playing two parts, the maid and the wife, did well and was aided to no small degree by the man.

Sidney Deane and Company were awarded an ovation. The anthem "Adeste Fideles" was heard from behind the ollo curtain, which, when it was elevated, disclosed three male prisoners in jail. A "dude" Englishman furnished most of the fun, with his corking accent, aided by good material. All of the men were excellent singers, and several solos, with quartette choruses, were sung, to the delight of the audience.

Eddie White, an exceedingly tall boy, with a good line of patter which was helped along by a good stage presence, with a great personality, proved to be something of a hit. His numbers were parodies on popular songs, and special harmonies. The boy is good, and, although evidently young, pleased the audience with his apparent worldly-wiseness.

Simon Meyers and Company, a four people offering, was fine, and although the plot was not visible, the sketch had enough comedy to get by. Some published numbers were sung by the man, the blackface comedian, and the two girls, and the act closed to four bows.

Heath Sperling and Company, an ex-song writer assisted by an unbilled woman, started off slowly, but gradually picked up speed, and finished with a snappy song ending. Al Downs, who aids Sperling, was good, and sang two numbers from the box.

Gillet's Country Village, an animal act, full of comedy pantomime, had no difficulty in holding down the closing spot. The act employs dogs without number, monkeys, a goat, and several pigeons. D. S. B.

JEFFERSON

(Last Half)

The cold weather doesn't seem to have any bad effects on the attendance at this house.

Tuscano Brothers opened the bill as Roman athletes, catching and juggling maces in a skillful and daring manner.

Markell and Gay, man and woman, filled the second spot, with some songs, talk and dancing of the hard shoe, buck and wing type, at which they are above the ordinary. The woman's dancing was in a class with the best we've seen this season; the man performed some difficult somersaults and flips along with his dance offering.

In the third position, Howard and Jean Chase and Company, two men and a girl, had an entertaining sketch that moved along smoothly with touches of comedy, most of which was supplied by Miss Chase as a sort of harmless baby-vamp flapper. The girl's father is a heartless captain of industry and she gets the family chauffeur, with whom she is in love, to put one over on her father so that he will agree to their marriage.

Welch, Mealy and Montrose offered their well known comedy skit, plus some dancing and handsprings, the latter done by the small team. Most of the comedy came in with their arguments and scraps which were good for a hit whenever pulled.

Ben Pierce and Lee Ryan have a song, dance and comedy skit that is somewhat different than the usual run. One of the men is a rejuvenated old duffer who has had a few monkey glands grafted into his system, feeling quite spry and always willing to fight. Both have good voices and the act was consistent, supplying many laughs as well as a human interest touch done by the elderly character.

Anatol Friedland and Company's revue went over in good style, the songs, dances and other things pertaining to the revue, all being well received. Mr. Friedland has put many excellent pieces of business into the act, which seem ad lib or impromptu to the audience, but in reality are "all in the act."

In the next to closing spot, Jack Inglis, as a nut-comedian, kept the folks in continuous laughter with his nut antics and other tricks. His telephone gag always went over, as did the recitation travesty with a number of different hats.

Louisa DeLerma and Company, two women and a man, Spanish dancers and singers, closed the show. Senorita DeLerma is a Spanish dancer par excellence and with her partner gave an unusual exhibition of Spanish and Argentinian dances. The other woman member of the company also danced but paid particular attention to some rollicking songs, which she sung in Spanish, filling the intervals between the dances of her team mates. M.H.S.

REGENT

(Last Half)

Reddington and Grant opened the bill with some good work on the trampoline. They proved to be excellent workers, and pleased with their fast and clever offering. One of the two played a mandolin while bouncing about on the trampoline.

Van and Tyson, man and woman dancing bell hops, were good, and got across in great shape. The two were great performers, and did their work in an easy way that took the house. The two closed with a routine made up of buck, soft shoe, acrobatic and Russian steps. A fine act, neatly attired and well done.

Henry and Lizzie, a three people act, had no difficulty in holding down the third spot on the bill. The trio, consisting of a young love-sick boy, a girl, and an amateur mechanic who is forever fooling with his broken down Ford, were the means of much humor, and some clever hokum. The act took three bows for a close.

Marie Sparrow, a large and portly woman, was another laugh hit, and scored. Her work was done, for the most part, in the brogue of the Irish, which never fails to please the average audience. The songs she used were special numbers, and she got all the humor possible out of every one. She had the crowd, which was rather inclined to laugh at her, rather than with her, in the first part, shouting for her on her last exit. Took two bows, and could have taken five or six had she desired.

Bert Fitzgibbons and his "brother Lew", or Lou, had not the least difficulty in holding down the number five spot, or next to closing, in this house. Both men played the piano, as well as the xylophone. In the closing number a plant, in the balcony stage box, sang a published number, closing the act. A typical "nut" act, which rarely fails to score.

Girlie and Solomonoff, two dancers, male and female, with little personality, and less ability, closed the bill to a house which did not have the interest to stay and watch the act. The act, besides, has an unfortunate taste as concerns stage clothes. D. S. B.

"After Dark," a new four-people act, scheduled to open within two weeks, for a New York showing with Dorothy Arthur.

STATE

(Last Half)

The usual packed house greeted the regular style bill at this house for the last half. With Betty Bond, formerly of Lew Fields' "Snapshots of 1922" as the feature act and the only one held for the week, the show sailed through, offering very little in the way of comedy.

Camillas Birds opened the bill. This is a great act for this house, especially in a packed show. The snow white trained birds stand out very vividly against the black velvet stage dressing and as a result even those in the last row of the balcony knew what it was all about which is not always the case with some of the talking acts doing their turn in this theatre.

Reed and Blake came next with a singing act that started with a comedy opening but got no further as far as humor was concerned. A dummy bit at the opening bids fair for laughs and just as the audience settles itself comfortably to be amused the two boys switch the turn around and we have a few songs that are delivered in cabaret fashion. Took two bows.

Mack and Deane were third with an act that fooled one with its opening and it wasn't until the turn was half over that the page boys brought out their cards telling who the act was. After the opening the couple went into a routine of songs and chatter that was fair. Their singing was by far the best part of the act, both the man and woman having pleasing voices and sell a ballad very readily. Took three bows.

Carl Nixon Revue followed. This act is just a little too good for this house, and not quite good enough for the bigger time. Consisting of five people it sails through a routine of dance numbers that entertains, and Nixon in his burlesque of a wench managed to get enough laughs to put the act over. The fault of this act lies in its support. Two curtains.

Betty Bond held down the feature spot with a collection of songs that seemed to put her in strong with the audience though she made no apparent effort to please. Four bows.

Stevers and Lovejoy in closing the bill, was probably the classiest act of the show. Though a little slow at the opening, it pulled through with flying colors to a fast dance finish. During the act three scene changes were made and the cutting of some of these would help considerable. The lady has a cute personality of the flapper type and is nimble of foot. Three bows. E. H.

58th STREET

(Last Half)

The usual packed matinee greeted a fair bill at this house for the opening performance for the last half. There was really no outstanding hit act, while the feature was upset by a few mistakes on the part of the stage crew.

The Anker Trio opened the show with a fast routine of acrobatics that drew a fair amount of applause. This act was more or less fast company for a bill of this kind, but is hardly suitable for this. Took three bows.

Waiman and Berry held down the second spot but should have been further down the bill, as it is one of the standard attractions and made its usual hit. The act is a class "A" affair, and is deserving of a good spot on any kind of bill. Took three bows and returned for an encore.

McDevitt, Kelly and Quinn, came third with their piano moving act. The act is a sure fire laugh "getter" and is handled by two artists. The woman is not so clever but very necessary to the idea. Their final dance closing in one brought them three bows.

Flo and Ollie Walters in a very agreeable little sister act came next, and would have gone over far bigger if they only spoke a little louder. Their mannerisms and personalities are cute, both are pretty and talented, but one can hardly hear what they are saying from half way back. They have wisely selected songs, with the proper lyrics to put them over big but at the present volume of their delivery they couldn't become a raging hit in anything but a theatre of small proportions. Of the two, Miss Ollie is the most talented in a laughable way, but the other has one of those contagious little faces and personalities that are unresistible and offsets whatever she might lack in the comedy line. Three bows.

The Way Down East Quartette in the next spot came in for a hand or two, but the day of "barber shop" harmony is passed and is a hard proposition to put an act of this caliber over big no matter how you dress it.

Walmsley and Keating in the next to closing spot made them laugh. This act bases most of its efforts on a wild sort of scream put over by the man. Took two bows.

Mlle. Theo and Bandies closed the bill with her balloon act, but the stage hands destroyed the illusion by lighting the lights at the wrong time, disclosing the derrick. E. H.

VAUDEVILLE

WANDA LUDLOW AND CO.

Theatre—*City.*
Style—*Comedy Sketch.*
Time—*Fifteen Minutes.*
Setting—*Special.*

The scene opens in the "Biltmore" Hotel, in a beautifully furnished room. As the man, "the company" part of the act, entered, Miss Ludlow was seen hiding behind one of the large chairs. When he is not looking she cuts the phone wire, making it impossible to call the office, downstairs.

The man talks about being worried about a $50,000 life insurance policy which his wife desires him to sign.

When the man sees the woman, she tells him she is Mrs. Tource, who is to be a featured member in an important divorce case that is shortly to come to trial. She begs him to stop the case, as he can if he resigns as lawyer to her husband. He refuses, so she removes her opera cloak, showing herself to be clad in a pair of silk pajamas. It is understood that her idea is to compromise the lawyer in the same position she alleges herself to have been in. Upon his refusal to sign, she shows him two telegrams. One is a duplicate of the one sent to his wife, advising her that her husband is to be visited by a woman at a certain time—the other message received from her confederate announcing the departure of the wife for the city.

When the situation dawns on the man, and when he hears a knock on the door that signifies the arrival of his wife, he signs the document, which is revealed to be an application for a $50,000 life insurance policy.

A good act, well acted, but a little draggy, that should go well on a big spot on the small time bills. The act is full of the melodramatic surprises, and the real plot is concealed until the end.

D. S. B.

ENRICO CAVALLO

Theatre—*City.*
Style—*Singing.*
Time—*Nine Minutes.*
Setting—*In One.*

Clad in a well fitting Tuxedo suit, Cavallo made a neat appearance and displayed a good tenor voice, well trained and used throughout with good style and intelligence.

His first number, an operatic selection, revealed the fact that he is a singer of ability, and has evidently had operatic experience.

Following the opening number, he made his exit, returning shortly in the character of a harlequin, and accompanied by an unbilled pianist, sang "Vesti la giubba" from Leoncavallo's famous opera. Rendered in fine style both in singing and acting, the selection was enthusiastically received.

These two numbers were the only ones rendered, although the audience recalled the singer time and time again.

The act is a big time offering, and in these houses where good singing is liked, Cavallo will be a big hit.

D. S. B.

JOE BARTON

Theatre—*58th Street.*
Style—*Comedy Bicycle.*
Time—*Twelve Minutes.*
Setting—*"Full" Stage.*

This act opens in "one" with a hokum entrance that gets a few laughs at the start but is overdone. After spending three or four minutes before the "one" drop the act goes into full where with the use of a breakaway wheel and an auto horn he manages to make them laugh, particularly the younger folks.

This is a typical closing act but not strong enough for the big time.

E. H.

NEW ACTS AND REAPPEARANCES

CALLAN AND MATHEWS

Theatre—*Keeney's.*
Style—*Singing and Talking.*
Time—*Thirteen minutes.*
Setting—*In "one."*

This combination had little difficulty in putting over their material, which consisted of comedy songs, with ballad here and there, aided by some comedy talk. Man and woman opened with a double song, and at once started their talk, which, on the whole was good, notwithstanding the few old bits that occasionally cropped out. The two following this sang a special number, entitled "I Wouldn't be Surprised," which got several laughs. In connection with the song, the duo filled in a little time with some fast patter concerned with life after marriage. This bit pleased the audience, who responded with a fair hand.

The girl followed this talk with a song "One Kiss," a ballad, which was sung in good voice. After the rendition of this number, the woman made her exit, to change her costume, and the man did a little singing.

The two closed with a popular song, and one that pleased the audience.

The act dresses neatly, and the work they do is good. The act should be able to hold down a number two spot on the bigger bills after it has had a little more time to smooth out the rough spots.

D. S. B.

GATTISON JONES

Theatre—*City.*
Style—*Singing and Dancing.*
Time—*Fifteen Minutes.*
Setting—*Special.*

Gattison Jones, dancer, formerly in burlesque but recently in a musical production and vaudeville, is now heading a new act in which his dancing is the feature. He is assisted by Elsie Elliott, clever girl, and Al Hockey, a pianist.

The act opens, with a love song sung by Jones and Miss Elliott, while Hockey furnishes the accompaniment. The girl is exceptionally clever and scored immediately. Jones dances well, but lacks the personality to put his work over effectively. In a single dance, he displayed a number of good steps, all well executed, but the style and finish necessary to get the best effects seemed missing.

The girl followed Jones, with a song and dance which scored strongly, receiving the most applause of anything in the act.

The offering closed with a double song, and dance that scored strongly.

With some more work to get the act into better running shape the offering will be much improved.

D. S. B.

THE RUSSIAN REVUE

Theatre—*58th Street.*
Style—*Dancing.*
Time—*Nineteen Minutes.*
Setting—*Special.*

This is a five people dancing act, of three women and two men. Two couples open the act with a Russian dance, that starts the act off with speed and then gives way to a girl that does a Cossack routine. This is followed by an Argentine by the two opening couples.

Two girls then come on the stage, in a routine, the originality of which is hard to place. A man and woman team follow this, with a Spanish dance number. The other man, then does a routine of eccentric dances that is probably the high spot of the act.

As it stands now it is too long and drags.

E. H.

MARSHALL & MILDRED SISTERS

Theatre—*58th Street.*
Style—*Singing and Dancing.*
Time—*Nineteen Minutes.*
Setting—*Special.*

This act opens in "one," with the appearance of one of the girls. Marshall is in the orchestra pit, and carries on a conversation with the girl, that manages to get a few laughs. After a talk that seemed to drag a little too long, Marshall comes on the stage over the leaders music rack, and the scene changes to the special set in "three."

Here the stage is set with a piano, and Marshall plays and sings a medley of the popular numbers he has written which includes, "Bumble Bee" and "The 5-15." Following the medley, the other sister dances. This dance is nothing out of the ordinary and appears to be in the act purely for the sake of variety. Following her dance the other sister returns to sing a comedy song. This is followed by a harmony finish with all three on stage.

As a vaudeville act it is top-heavy. The sisters as a team, or Marshall as a single would be far better as they offer no real reason for combining. They drag out nineteen minutes whereas the same time would seem to fly if they separated their offerings. As it stands now it is a three spot act for the better small time.

E. H.

THREE MARTELS

Theatre—*State.*
Style—*Cycle.*
Time—*Seven Minutes.*
Setting—*"Full" Stage.*

This is one of the best cycle acts seen by this writer. It has speed, almost perfectly routined, and offers some actual thrills. The act opens with the appearance of the three men mounted on old fashion bicycles of the large front wheel type. One as a comic, the other "straight" and the third dressed as a cycle cop.

Following this, the comic and the cop return, one with a tire rim and the other with a wagon wheel. Both these stunts are thrillers and speed up the act at the proper spot. From here on the rest of the act is done on uni-cycles which includes a waltz and a final finish of mounting three high on the wheel and riding around the stage.

This is a real big time closing act. It has everything in its favor which includes, speed, appearances and stunts.

E. H.

MARIE SPARROW

Theatre—*Jefferson.*
Style—*Commedienne.*
Time—*Nine Minutes.*
Setting—*In One.*

Miss Sparrow, is an unusually stout woman, and in a green dress trimmed with lace, she sang two or three songs, with a few gags in between. One of the songs, was a published number and the rest were light special ditties. The few gags she told were ancient indeed, and her songs as well as the gags might, with good effect be brought up-to-date. With proper material, Miss Sparrow might be a fair single for the three a day and similar houses. She has a fair sort of voice, and a good manner of selling her stuff, getting the audience with her at the start by her appearance.

She acts as though she had been off the stage for a while or at least away from New York and is staging a comeback.

M. H. S.

JOHN P. WADE AND CO.

Theatre—*Keeney's.*
Style—*Comedy-drama.*
Time—*Seventeen minutes.*
Setting—*In "three."*

This act is one of the neatest, and one to which more than ordinary attention has been given, than the critic has seen for some time. A comedy-drama, it is all that the name implies. The plot, well acted by the three characters, one a Southern Colonel, one his daughter, and finally the blackface servant, is as follows:

The negro, a former pastor, is aiding his master, who is blind, to sell or settle his war claim against the government. This negro sells his master's books, by the old man's orders, in order that they may be provided for during their sojourn in Washington. When the scene opens, it shows a bare little room in the poorer section of the city.

The daughter of the Southerner, who has been disowned by her father because of her marriage to a man whom she loved, but one whom her father disliked, enters, and discovers that her father, who has gone blind, is in actual want, and is suffering. Both she and the negro plot and scheme to outwit the old man, and get him back to the plantation, which is covered with mortgages. The old man will, of course, accept nothing from his daughter, or her husband, and orders the negro, when he starts to mention her name, to cease. A big supper is sent over to the room, from the hotel, by the girl, and the comedy element starts when the negro is forced to tell the old man where he got the money to buy it. The girl enters a little later, following a pathetic scene between the man and his servant, and, as she sings "Swanee River," the old man breaks down, and calls to his girl, and, as they are clasped in each others arms, the curtain slowly descends.

The old man, as the blind colonel, was great, and played his part with all the anguish of a man who has lost his all. The negro servant, also an old character, was fine, and did his part in a most convincing manner. He has evidently studied the negro, for his motions, and even his little characteristics, were typical of the real old southern darky. An excellent character study.

The girl was not lacking in histrionic ability, and demonstrated her intelligence in her part—that of the daughter—in a commendable fashion.

At the closing of the offering, there were many handkerchiefs being used by many members of the audience, and there were also sighs of relief when the closing came, and the daughter fled into her father's arms.

The act is an artistic piece of work, and should have no difficulty in holding down a feature spot on any of the big time bills. A most pleasing combination of humor and pathos, and one warranted to please any audience.

D. S. B.

DE LEA & ORMA

Theatre—*23rd Street.*
Style—*Singing and Talking.*
Time—*10 minutes.*
Setting—*In "one."*

The act opens with the man singing a number, during which he is interrupted by the woman. A bit of dialogue is put to use here and the male member of the team exits, while the woman, who holds up the comedy end of the act, does a few minutes of talk, that is quite funny, and gets some good laughs. This is followed by a comedy song by the woman, that goes over. The man comes back, and they go into some more chatter, and close with a comedy double number. The woman in the act holds it up, as the man has little to do, but what he does, he does well.

S. H. M.

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SUPPER SHOWS

The poor performances given by the average vaudeville artist at the so called supper show continues to be a subject of discussion in circles where vaudeville performances are popular.

For some reason, probably the comparatively small audiences at these shows, there is a greater tendency than ever, if that is possible, on the part of the performers to "soldier" or "loaf" during that particular performance.

The average actor goes through his routine, or a portion of it, with about the same degree of animation that one sees exhibited by a hippopotamus after a meal. Lines are cut, a great deal of the business is eliminated and when it is not possible to do these things, lower the voice, and go through the act as if he was afraid of disturbing the imaginary slumbers of the audience.

We hold no brief for the hour at which these shows are given. In fact we realize that the atmosphere in a theatre at that hour is anything but conducive to high grade artistic effort. But, just the same, it seems to us that a good performer should be so bent on always putting his best foot forward, that it should make no difference at what time or place he is doing the thing from which he hopes to gain profit and renown. The thing to do is to perform one's act as it should be performed, or, at any rate, in no less a manner than it is done at a more auspicious hour. Besides, the performer never knows who is among the audience during the supper hour watching the act. Only recently a booker was seen watching a supper show at an up town house. A few days later, at another house, two agents were present during the supper performance.

And no matter how good an act may be, ordinarily, there is no question but what it puts a big handicap upon itself, especially in the eye of those who come to judge it critically, when it sees fit to give a slovenly performance, no matter what the hour may be.

Under the circumstances, we think it would be very wise, on the part of the performer, if he, or she, as the case may be, were bent on giving a standard performance at all times, this standard to be of the highest possible excellence.

REDUCTION IN CARTAGE CHARGES

The efforts of the International Theatrical Association to obtain reductions in cartage costs throughout the country had its first success recently in Baltimore, Md., where the reduction, first acceded to by one concern, led to a rate fight between it and a rival trucking company.

The American Transfer Company in Baltimore agreed to the request made by the International Theatrical Association, and reduced its rates. A rival concern, the Savage Transfer Company, immediately reduced its cartage rates for theatrical companies to a figure lower than the American. The American then met this further reduction and dropped its rates still lower, and the Savage again reduced its prices to the former figure. The battle has thus resulted in a reduction of around twenty per cent in rates so far. Whether or not either company will make further cuts in the future is uncertain.

The International Theatrical Association is carrying on propaganda throughout the country to obtain general reductions in transfer charges.

"TENNESSEE'S PARDNER" IN STOCK

The play, "Tennessee's Pardner," from the story of Brete Hart of the same title, is being acted by stock companies in different parts of the country and is becoming unusually popular. During the past few weeks, Harry Blaney presented it at the Gotham Theatre, Brooklyn, and Sid Lawrence offered it with the Jack Lewis Players at the Music Hall, Akron, Ohio, both presenting the play by arrangement with the owner of the play Arthur C. Aiston.

Through Milo Bennett, of Chicago, Charles Harrison played it recently at the Grand, Pueblo. In all three cases good business has been reported by the individual managements for the play.

"CAT AND CANARY" REHEARSING

Rehearsals for Kilbourn Gordon's production of John Willard's play, "The Cat and the Canary," began last week. The play will be presented on Broadway in the near future. It is being staged by Ira Hards, by arrangement with A. L. Erlanger. In the cast are: Henry Hull, Florence Eldridge, Blanche Friderici, Percy Moore, Eugene Strong, Harry D. Southard, Edmund Elton, Jane Warrington and John Willard, the author.

BOOKING SHOWS FOR SING SING

AUBURN, N. Y., Jan. 30.—Harry Winitzsky, Sing Sing's criminal anarchist, will head the entertainment committee of the Mutual Welfare League, and is to book the shows and entertainments for the prisoners when the chairman retires. Winitzsky is the convict who recently professed to see only gloom when on the "outside,"—evidently thinks more of joy in prison. At a recent entertainment given, he forgot his woes and played the part of a chorus girl.

COSMO CO. BUYS THEATRE

The Cosmo Theatre Corporation has purchased the newly erected theatre located at Nos. 176-180 East 116th street, and extending to No. 117 East 115th street. Title was acquired from the builders, the Horace Building Corporation, of which S. B. Steinmetz is a director.

It is said that the house will be devoted to motion pictures exclusively.

AMBASSADOR OPENS

The Ambassador Theatre, a moving-picture house located on Flatbush and Foster avenues, Brooklyn, formerly known as the Midwood Theatre, will be opened this week. The house, which has been redecorated, will be devoted exclusively to motion pictures. It is controlled by the Theatre Investment Company, with offices in the Gaiety Theatre Building.

NEW HOUSE FOR BRONX

A new $50,000 theatre will be built at Webster avenue and 204th street, the Bronx according to plans filed last week with the Bronx Bureau of Buildings. The theatre is to be a one-story affair covering a plot of ground 100 x 112 feet. Harry Gillman is recorded as owner.

Answers to Queries

F. H.—Louis Mann appeared in vaudeville in a one act playlet called "The Good For Nothing," written by Clara Lipman and Sam Shipman.

C. E. R.—The late Paul Dresser wrote "The Blue and the Grey." It was a very popular number during the Spanish-American war days.

S. C. H.—"The Girl From Rector's" was an A. H. Woods production.

C. H.—Frank Keenan was a well known Shakespearian actor before he went into picture work.

M. R. H.—Ina Claire appeared in the "Ziegfeld Follies of 1915" doing an impersonation of Mrs. Vernon Castle.

L. J.—Minnie Maddern and Mrs. Fiske are one and the same person. Maddern was her name before her marriage.

F. H.—Kate Pullman was originally in burlesque. She is now in vaudeville with the Roscoe Ails act.

B. X.—"The Editor" was a comedy drama by Charles T. Vincent and Louis Aldrich. Mr. Aldrich appeared in the cast as "Col. John Hawkins."

Ole—Gus Heege produced Ole Olson at Minneapolis.

Jap—Mark Smith was the Mikado; Louise Beaudet, Pitti Sing; Digby Bell, Ko-Ko; Lily Post, Yum-Yum; Laura Joyce Bell, Katisha, with the "Mikado" revival at the Broadway. Julian Edwards led the orchestra.

Ken—Mary Anderson made her first appearance on the stage November 27, 1875, at Louisville, Ky.

Scrap—John L. Sullivan was born October 15, 1858; Paddy Ryan, March 15, 1853.

Cast—E. J. Henley, Wilton Lackaye, William H. Thompson, Queen Vassar, Minnie Seligman, Mary Hampton, Mrs. Annie Yeamans and Annie Morris were with the "Money Mad" Co. at the Standard Theatre. The play had been produced previously as "A Noble Rogue" and "Through the Dark."

P. T.—Tony Pastor was born in Greenwich street, New York, May 28, 1837.

G. W. H.—"All the Comforts of Home" by W. H. Gillette, was produced by the author at the Boston Museum.

P. G.—Irving Lahrheim is the real name of Bert Lahr, comedian with James E. Cooper's "Keep Smiling" Company, on the Columbia Circuit.

TWENTY-FIVE YEARS AGO

Chas. E. Blaney produced "The Electrician."

Richard Mansfield played "The Merchant of Venice," "A Parisian Romance"; "Castle Sombras."

J. C. Nugent appeared with the "In Mizzoura" Co.

W. B. Watson and Harry C. Bryant formed a partnership to put out "The American Beauties" Co.

"The Frst Gentleman of Europe" was presented at the Lyceum Theatre, New York, and with Jas. K. Hackett, as the Prince of Wales.

J. H. Stoddard, Harry Lacy, R. A. Roberts, Rose Coghlan, Cosa Tanner, Elita Proctor Otis, were among those in the cast of "The Sporting Duchess."

"Sweet Inniscara" was produced by Chauncey Olcott at the Fourteenth Street Theatre, New York.

Rialto Rattles

SAD BUT TRUE

The following is a sign on the door of one of the vaudeville booking agencies in the Romax Building:

Jimmy Dunedin
Vaudeville agent, manager and promoter
Hours: 12 to 1.

A fellow went in there the other day and asked him if he ate lunch.

LAPSIS MENTIS

A vaudeville agent, hearing from an English actor the benefits derived from a certain act of Parliament, asked for the address of Parliament, in the hope that they would sell him the American rights for vaudeville production here.

THE RIGHT PLACE

An actor wanted to know where he could get something with a kick in it, so we sent him over the N. V. A. with instructions to look over the complaint files.

BANJO PLAYING IN FOUR LESSONS

1. Borrow a banjo.
2. Buy some strings.
3. Annoy the neighbors.
4. Say "Give me credit."

MUSICAL SHOW SAYINGS

Some chorus girls kick because they get paid for it and others because they do not.

WE VOTE TO ELIMINATE

Singers from trying their voices back stage. Actors telling how good applause makes them feel.

HEARD BACK STAGE

"It went right over their heads."
"They're a bunch of dead ones."
"I'm not going to work my head off."
"Gosh! but they're stingy with their mitts."

WE KNEW IT!

Will Hays has quit work and gone into the movies.

TOO TRUE! TOO TRUE!

Worst thing about your clothes being on the bum is that you're the bum.

SUGGESTIONS FOR HALL OF FAME

"Initiative," is when you try to do an act and "Referendum" is when you go to the office to get booking.

THEATRICAL MYSTERIES

Burlesque show titles.

THINGS WORTH HAVING

Ben Atwell's imagination.
Henry Chesterfield's manner.
William Morris' optimism.
George Whiting's ability to put a song over.

THEATRICAL MYSTERIES

What has become of all those vaudeville acts that used to bill themselves as "The Great" so and so?

CONTRADICTION

Roscoe Ails declares that he is enjoying the best of health.

WHERE ARE THEY?

What has become of those two-men banjo acts that always used to play "Poet and Peasant," and "William Tell" overtures? No bill was complete without one of these teams.

YEARS AND YEARS AGO

Douglas Fairbanks once played in "The Ninety and Nine," James Morton in the team of Morton and Revelle worked many of the three a day houses. Montgomery and Stone played in "The Wizard of Oz."

Blanche Ring sang "Bedelia" and put it over to a quick hit.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ACTORS' UNEMPLOYMENT FUND TO SEND MANY SHOWS ON ROAD

To Be Run on Co-operative Basis and Are to Provide Living for England's Great Army of Unemployed Actors —Plan Welcomed by Leaders

LONDON, Jan. 28.—An ambitious scheme which, if successful, may eventually lead to the control, in a large measure, of the theatrical industry in England, has been adopted by the Actors' Association in connection with the Actors' Employment Fund, for the purpose of aiding the thousands of actors suffering from unemployment at present. It is estimated that at least fifty per cent of the profession in England are out of work.

The plan, as outlined by its sponsors, Miss Jestica Black and Mr. Sydney Lynn, is to send out as many traveling and repertoire companies as possible, made up of actors and actresses unemployed. The actors and actresses thus engaged are to be paid a minimum weekly salary of £3, plus a percentage of the profits. The dividing of the profits which may accrue is provided for in a novel manner. Forty per cent of the profits of each company are to be deducted and reserved for the Actors' Unemployment Fund, while the balance is to be pooled and divided equally between the members of all the companies out, thus making provision for the good business done by one company to average up with the possible poor returns obtained by another.

The lines along which the scheme will be administered are as follows:

That no member of the Executive Council be cast for any parts, but that business managers may be selected from members of the Executive Council.

That no actor or actress be employed unless a member or agreeing to become a member of the Actors' Association.

That all actors and actresses employed be given a minimum salary of £3 a week, plus a percentage of the profits.

That business managers pay the minimum salaries only, and all stage and traveling expenses, and send all profits to the Actors' Employment Fund.

That 40 per cent of the profits be reserved for the Actors' Employment Fund.

That the pooled profits—after the 40 per cent has been deducted—be divided equally between all companies, and that the remainder be divided as follows:

1. Leading parts, 45 per cent.
2. Responsible parts, 35 per cent.
3. Small parts, 20 per cent.

That there shall be a casting committee, appointed by the Executive Council, who shall be responsible to the Executive Council for the good casting of all plays, consideration being given to suitability as well as length of unemployment and date of registration.

The initial amount required to start the first company, which will be called "The Strolling Players," is to be provided by the receipts of a benefit performance to be undertaken by Sir Johnson Forbes-Robertson at the Palladium Theatre on February 5.

The direction of the Fund is to be placed in the hands of a very influential body whose work will be taken care of, as follows:

Trustees—Norman McKinnel, Basil Rathbone, Sybil Thorndyke, Ben Webster.

General Committee—Chairman, Sir Herbert Morgan, K.B.E.; Esmé Beringer, Adeline Bourne, Lillian Braithwaite, Lewis Casson, Ada Ferrar, Beatrice Ferrar, Norman Forbes, C. M. Hallard, Sir John Martin-Harvey, Lady Martin-Harvey, Clara Jecks, Henry Arthur Jones, George A. Lingner, Rosa Lynd, Charles Manners, Mrs. Norman McKinnel, Fanny Moody, Eva Moore, Irene Rooke, Milton Rosmer, Sir Johnston Forbes-Robertson, C. Aubrey Smith, Mrs. Hugh Spencer, Godfrey Tearle, Irene Vanbrugh, Dame Genevieve Ward, D.B.E., J. Fisher White, Dame May Whitty D.B.E., Lady Tree, O.B.E. Hon. Treasurer, Harold Terry; Hon. Secretary, Reginald Bach, who undertake the raising of funds.

Advisory Board—W. Edwards, Horace Fenton, George A. Lingner, W. Marriot, Eleanor Elder.

Executive Committee—Chairman, Adeline Bourne; Vice-Chairman, Elliott O'Donnell; Jessica Black, Lallie Clifton Boyne, Maud Bracewell, Iné Cameron, Edward Cooper, A. George Fry, Frank B. Gray, David Leslie, Arthur Leyland, Sydney Lynn, Dawson Milward, Jevan Brandon Thomas, who will be responsible for administering the funds, and raising and running the companies, etc. Hon. Treasurer, Miss Ethel Griffies; Hon. Secretary, Mrs. Hugh Spencer.

1,789 PLAYS IN 7 YEARS

BERLIN, Jan. 30.—From 1913 to 1920 no less than 1,789 original plays were published in this country, according to statistics dealing with the production of plays in Germany. German plays for amateurs are not included. About two-thirds of these "Children of Muses" were produced in first-class theatres.

Most of these plays were inspired by the Old Testament. King David alone was the hero in thirteen of them and was rivaled only by Martin Luther, who was also the hero for thirteen plays. Recent historical events were also reflected on the stage. One hundred and fifty-five plays dealt with the World War, while eighteen were founded on incidents in the German revolution.

"11TH COMMANDMENT" OPENS

LONDON, Jan. 28.—"The Eleventh Commandment," a new play by Brandon Fleming, opened last Saturday at the Royalty Theatre. In the cast are Viola Tree, Grace Lane, Dorothy Pidcock, and Dawson Milward. The play will have a short run, only, as Dennis Eadie is booked to return to the Royalty later.

BIG PROFITS FOR PALACE

LONDON, Jan. 30.—A meeting of the shareholders of the Victoria Palace, Ltd., was held last Tuesday. Sir Alfred Butt presided. The meeting was to pass the balance-sheet, which recommended a 25 per cent dividend. During the past year the company has paid £37,000 in taxation which included £18,000 Entertainment Tax.

ACTOR DIES OF BROKEN HEART

LIVERPOOL, Eng., Jan. 30.—Fred Leoville died here a few hours after the death of his wife. He had been playing "Harlequin" in the pantomime "Aladdin," and had been enjoying good health. His death is attributed to a broken heart over the loss of his wife.

HARDING GOING TO U. S.

LONDON, Jan. 28.—Lyn Harding, who closed at the Royalty Theatre last week in "The Speckled Band," will leave for the United States shortly to fulfill a motion picture contract. He will return to England in April, when he will again produce with his partner, Denis Grayson.

BIG HALL FOR LONDON

LONDON, Jan. 30.—A syndicate, headed by two Americans who are said to be well known in connection with the New York Horse Show, have bought a huge site, costing approximately $5,000,000. They intend to build an immense arena and exhibition hall combined and a smaller theatre.

According to the present plans, the main building will be a mammoth amusement hall, with movable seats so that they can be taken out and the building used for exhibition purposes. The smaller structure will seat 3,000 people, and will be adapted for either vaudeville or motion pictures. The syndicate also plans to stage every big boxing event in London in their main building, in the future.

It is believed that C. B. Cochrane, London's biggest theatrical producer, who is already interested in several different theatres, will be the managing director of the new enterprise. Americans now in London declare that there are no prominent men in New York by the names of either J. Ring or A. Cochrane, who have been mentioned in connection with the new syndicate. An Argentine magnet is also said to be interested in the deal.

ACTOR EARNS BUT PITTANCE

LONDON, Jan. 28.—As an example of the serious unemployment among English actors, one very responsible artist reported to the Actors' Association last week that he had earned only £92 5s. in a period of fifty-six weeks, making an average of less than £2 a week.

The record of his work in that period was as follows: He worked three weeks in pantomime at the weekly salary of £14, then was without employment for five weeks; then he obtained five weeks work at £6 a week, and following this engagement was out of work for fifteen weeks; following one week at a London music hall at £5 he was out of work for six weeks; another week's work at £5 5s. was obtained, followed by a layoff of ten weeks; he then worked one week at a provincial music hall for £10, and was again unemployed for a period of nine weeks, making a total employment in the fifty-six weeks of only eleven weeks.

BIG ORCHESTRA LOSSES

LONDON, Jan. 31.—The L. S. O., or London Symphony Orchestra, according to the last balance-sheet put out, is losing money rapidly. Out of the expenses for performances, the conductor, the vocalists, and incidentals, amounting to some £400, the box-office receipts amounted to £360, showing a deficit of £40, which loss was paid by the orchestra. The conductor received £63, while the vocalists drew, among four of them, the amount of £100.

The orchestra, which was responsible for the speculation, got nothing, but ran itself into obligatory debts.

"GIRL IN RED" CLOSES

LONDON, Jan. 28.—"The Little Girl in Red," the musical play presented by Yearsley Plays, Ltd., closed its run at the Gaiety Theatre recently, owing salaries to members of the company and to the orchestra. A provisional notice of closing had been given the company, but it was understood that new financial backing would be procured and that the play would be continued. The new backing, however, did not materialize, and the show closed. The producers insisted that they would meet all obligations in a short time.

"WALLPAPERS" PRESENTED

LONDON, Jan. 30.—"Wallpapers" was presented at the Hippodrome, Liverpool, today. The cast includes: G. P. Huntley, Frank Hector and Eva Kelly.

REVUE ACTORS BACK

LONDON, Jan. 30.—Harry Tate and Tom Stuart are back in London. They went to Canada with the "Hello Canada" revue.

"RATTLESNAKE" IS BIG PLAY

One of the most remarkable pieces of theatre-craft, entitled "The Rattlesnake," by Harold Terry and Rafael Sabatini, opened last week at the Shaftesbury. The piece is a romantic play in three acts, concerned with the American War of Independence. The action of the piece takes place in an apartment adjoining the Assembly Rooms of Charleston, S. C., about the year 1774, and lays the foundation for the great war, which came later.

The story, in brief, has to do with the actions of a young American, Harry Latimer, an open "rebel," who has secretly married Myrtle Carey, the daughter of a rabid "loyalist." Through the efforts of the overbearing red-coats of King George, the war is soon under way, and soon Latimer is known as Capt. Harry Latimer, in charge of the Assembly Rooms in Charleston, S. C.

Prior to this action, Latimer has affronted everyone by putting in an appearance at the Assembly Rooms, while the British Governor of Charleston is present, and is forced to fight several duels, one with the father of Myrtle, who has dashed a glass of wine in his face. The boy, however, does not fire a return shot, evidently because the old man is his father-in-law.

The action of the piece grows rapidly, and increases in speed when it is discovered that information is leaking out from the British lines. Latimer and his wife do all in their power to cast suspicion from the father, but it is inevitable. Matters are made worse by the trial and court martial of Latimer, which has been accomplished by a former suitor of Myrtle's, who is also in the American army.

The play is closed with the reunion of Myrtle and Latimer, which is accomplished through an outside source. The piece ended abruptly, in American style, and pleased the large audience. It was well acted throughout, and should be a great drawing card at this house for many months to come.

It has been admirably cast and staged by the producer, Leslie Farber, who arranged for the production with Grossmith, Ltd.

"1922" REVUE STARTS

LONDON, Jan. 30.—Fred Karno's new revue, entitled "1922," marks the renewal of the Karno-Kitchen Association. The new revue will be produced at the Hippodrome, Nottingham, next week. The cast includes: Alec Regan, Marie Blanche, Elsie Carlisle, Albert Wayne, Harry Tresham, Peggy Connor, Gladys Horridge, Con Clarke, Violet Henderson, Wal Norman, Mabel Holmes, and J. W. Jackson's Frivolity Girls.

FOURTH ORPHAN FILM COMING

LONDON, Jan. 30.—Three film versions of "The Two Orphans" have already been shown here, and now comes the announcement that D. W. Griffith is sending over a fourth. He distinguishes his film by calling it "Orphans of the Storm."

"ERNESTINE" TO SUCCEED "PADDY"

LONDON, Jan. 28.—The record-breaking comedy, "Paddy the Next Best Thing," which is expected to close its run at the Gaiety, in the summer, will be followed by "Educating Ernestine," featuring Robert Courtneidge.

JOSE COLLINS CLOSING

LONDON, Jan. 31.—Jose Collins, of the "Girl of the Mountains," will close with the piece when it leaves the Daly Theatre for a road tour. According to Miss Collins, it is possible that she will enter the opera "Carmen."

"MAYFAIR" IS NEW REVUE

LONDON, Jan. 28.—Following his revue, "Babes in the Wood," at present running at the Oxford, Charles B. Cochran will present a new revue, "Mayfair and Montmartre," book by J. Hastings Turner.

ABOUT YOU! AND YOU!! AND YOU!!!

Eddie O'Rouke left the Bob Ferns act last week.

Senator Murphy has been given a route over the Loew Circuit.

Sophie Tucker will sail for Europe early in March, to fulfill European contracts.

Alice Lloyd is headlining the Shubert Apollo bill, Chicago, this week.

Florence Waton is headlining the Palace, Chicago, bill this week.

Bessie Clayton is headlining the bill at the Albee Theatre, Providence, this week.

Oscar Harring is now manager of the Central Theatre, Jersey City.

W. G. Liefer is now manager of the Lincoln, Union Hill.

Harry Singer, of the Orpheum Circuit, is in New York for a visit.

Janet Sisters are doing a new act staged by Ray Midgley.

Manny Morris is now directing the orchestra for Sophie Tucker.

Harry Rosenthal, song writer, is sailing for England on the *Aquitania*, Feb. 7th.

Frankie Niblo opened on the Sablosky Circuit on Jan. 30.

Kathryn Brennan is doing an act with George Hill, formerly of Hill and Burke.

Jake Lubin, general manager of the Loew Circuit, is in Chicago.

Jack Reddy is breaking in some new material written for him by John Medbury.

Seymour Furth, song writer, has been discharged from the Harlem Hospital, where he underwent an operation recently.

Nellie Ferns, vaudevillian, has entirely recovered from an attack of the grippe which confined her to her home.

Elvia Bates, artists' representative, will move her offices as soon as she finds a suitable location.

Bob Hulin has replaced Eddie O'Rouke in the Bob Ferns act, placed by Elvia Bates.

Bert Baker will sail for England during the month of June. Mrs. Baker will accompany him.

Eugene Bristol has opened a new single on the Keith time, opening this week at Port Chester.

Bothwell Brown and his new act were routed this week over the Poli time and opened at Hartford.

Bobby Owens has been appointed booking manager of the Club department of the T. Dwight Pepple Agency of Chicago.

Carl Freed, the novelty spoon-player, opens up with Eva Tanguay in San Francisco on the Pan time on February 5.

The Dolly Sisters and "D. D. H." will appear together at the Palace the week of February 20.

The Picollo Midgets have been booked over independent circuits, opening at Poughkeepsie this week.

Billy Dale has left the A. B. Marcus Show, and has joined the Mike Sacks Musical Comedy Co.

Ben Atwell, of the Shubert Vaudeville Exchange, is in Providence, and will remain there for a few weeks.

Lignon Johnson, attorney for the International Theatrical Association, is vacationing for a few weeks in Florida.

Lew Leever and **Harry Patrick** have formed a new act and will open next week in a new singing act in Chicago.

Henrietta Byron, wife of Barney Fagan, who was operated upon for cancer recently, is said to be in a serious condition.

Doraldina has been given a route over the Loew Circuit, and opened at the Gates, Brooklyn, on Monday.

Count Paneagua is now the musical director of the Alma Neilsen dancing act, which is playing over the Keith time.

Joe Deming has been engaged for the Oliver and Opps act, a new offering, which is to play the Keith time.

Bert Fassio is now connected with the B'way Theatrical Agency, in the capacity of tabloid director.

Harry Sauber, vaudeville agent, is sick, at his home, with pleura pneumonia. He is reported to be in a serious condition.

Bernard and Meyers opened at the American on Monday. They have been routed over the Loew Circuit.

Charles Moskowitz, manager of the construction department of the Loew Enterprises, is in Washington.

Tojetti and **Bennett** are now working with Harry Abrams in the act formerly done by Oakes and Delour.

Peterson and **Ahearn** have been given a route over the Keith Circuit, and opened at Binghamton, Jan. 30.

Jack Deutch, the theatre treasurer, is temporarily located at the Academy of Music, on 14th Street.

Harry Downey, of the Harry Downey Revue, announces his coming marriage to Margie Clark of the team of The Clark Sisters.

Graves and DeMonde opened in the east for Keith Circuit after spending two years in the West on the Orpheum and Western Vaudeville Circuits.

Jack Conway will sail for England when he completes his tour of Shubert vaudeville, to fulfill some English contracts.

Singer's Midgets have left New York for Philadelphia after filling ten weeks' booking here. The act returns to the Orpheum time in April.

Don Sherwood has just been released from the McKeesport Hospital, where he was confined with a severe illness. His act will open shortly.

Albert Rickard, ventriloquist, opens his act, entitled "Hush Money," for a tour of the Sun time, at Watertown, February 6. Direction of Harry Romm.

Allyn Gillyn has replaced Kathleen MacDonnell, in the role of Mary Hubbard, in the play "Danger," at the 39th Street Theatre.

Isabel Irving has been engaged for a role in "To The Ladies," a new play to be produced by A. L. Erlanger and Geo. C. Tyler.

G. Horace Mortimer is handling the press department of the Shubert Vaudeville Exchange during the absence of Ben Atwell.

Fay White and Howard Mills dance at the Rosemont Dance Hall in Brooklyn on Thursday night of this week, booked through Al Herman.

Claire Gold, recently a single in vaudeville, has placed herself under the management of Al Herman, who is making arrangements to put her in a production.

Adelaide and Hughes, Harry Delf, Bobby O'Neil, Jack Rose, Jean Granese and **Sawyer and Eddy** are on the State Lake, Chicago, bill this week.

King and Anita Sauls recently closed a tour of the Pantages Circuit and have been routed over the Western Vaudeville Managers' Association time.

Jack Dempsey, the Keith booker, will return to his desk this week after being confined to his bed for two weeks with an attack of the influenza.

Dottie Claire, who was formerly with minstrel acts, is to do a single, assisted by a female pianist. The new single is written by Neville Fleeson.

Jack King, musical director with Iron & Clamage, has severed his connections with the firm and joined Mike Sacks Musical Co., in the same capacity.

Arthur Shields, Margaret Hoffman and **Sam Massy** opened in a sketch entitled "Fizzle," at the Harlem Opera House, Monday.

Jim and **Betty Bond** were forced to cancel their appearance at the 58th Street Theatre last week due to a severe sore throat contracted by Miss Bond.

Glen Condon, editor of the *Vaudeville News*, is back in New York from Tulsa, Okla., where he went to attend the funeral of his mother.

William Faversham, who was out of the cast of "The Squaw Man," because of ill health, has entirely recovered and joined the cast again Thursday night.

Reed & Blake open for a tour of the entire Loew circuit February 2nd, at Atlanta. This act is under the personal management of Abe I. Feinberg.

Keene and Williams have been routed over the Wilmer and Vincent time, and opened their offering at Allentown, Pa., last week.

Morton Green, formerly treasurer of the Fox's Academy Theatre, has been shifted to the City Theatre, also a Fox house, located on East 14th Street.

William Applegate former manager of the Moss-Keith's Broadway, has been appointed manager of the New Riviera, Brooklyn, a Keith-Moss theatre.

Ethel Levey, John Cumberland & Co., Eva Shirley & Band, Johnny Burke, "Family Ford," and **Leo Beers,** appeared at the New Amsterdam Theatre on Sunday.

Altina Carbone, assisted by **Robert Carbone** and **Ike Ferraro,** will begin a tour of the Marcus Loew theatres, opening at Atlanta, Feb. 16.

Ray Snow, a former "single" in vaudeville, has left the profession to enter the advertising field in company with H. C. McCourt, a former Keith house manager.

Houdini will leave the Keith Circuit for two weeks in February, during which time he will appear at the Palace, Chicago, and the Columbia, St. Louis, for the Orpheum Circuit.

Joe Kleigler, manager of the State Theatre, an independent house in Beacon, N. Y., is now located in the offices of the B'way Theatrical Agency, in the Putnam Building, and is booking acts for his house.

Gene and **Myrtle Conroy** have been compelled to cancel their vaudeville engagements due to the fact that Myrtle is confined to her home with a nervous attack.

Murray Howard, of the team of Howard and Hoffman, has announced his engagement to Miss Bessie Ascher, a non-professional. The marriage will take place in June.

William Morrissey, assistant manager of Keith's Theatre, Jersey City, has been transferred to the Riveria, Brooklyn. James Kelly succeeded Morrissey at the Jersey City house.

Miss Dupont, featured in the Universal picture "Foolish Wives," is in New York making personal appearances with the film now being run at the Central Theatre. This is her first visit to New York.

Andre and Manette, the dancing team in "Tangerine," will open at the Knickerbocker Grill after Irene Castle's engagement is terminated there the week after next. They were booked by Al Herman.

George Keeley, formerly manager of one of the Junior Orpheum houses in St. Louis, has been appointed assistant manager of the Keith-Moss Broadway, New York.

Caryl Bensel, soprano, assisted by her accompanist, John Doane sang at the Actors' Fidelity League benefit, held in the Henry Miller Theatre on Sunday night, as a special feature.

George Choos, vaudeville producer, sails for Europe on the *Aquitania*, Feb. 7. He will contract for new material and new talent while he is in Europe, returning to America on March 11.

Harry Carr, of the Keith's Chestnut Street Theatre, Philadelphia, is now in the Palace Theatre box office, New York. Carr has been with the Keith theatres for thirteen years.

Lillian Fitzgerald, Klein Bros., Moran and Wiser, Sam Hearn, Vinie Daly, Libby and Sparrow, Horton and LaTriska, Harper and Blanks and **Four Bonsitis** appeared at the 44th Street Theatre Sunday.

John Charles Thomas, Dickinson and Deagon, Eddie Dowling, Joe Jackson, Moran and Wiser, Janet Adair, Ziegler Twins, Rita Owen, Permane and Shelle, and the **Four Roses** appeared at the Century Theatre Sunday.

Grace Cameron, who is headlining in the Marcus Loew theatres, plays a return engagement on Jan. 30 at Loew's State Theatre, New York. Miss Cameron is under the direction of Abe I. Feinberg.

Louis Hartman, formerly of the Keith-Moss Riviera, Brooklyn, has been changed to the Flatbush Theatre, also a Keith-Moss house. Hartman is the assistant manager, and is replacing Milton Harris, who is manager of the Central Theatre, New York.

Belle Story, Rigoletto Bros., Eddie Dowling, A. Robins, Yvette, Moran and Wiser, Bert Hanlon, Mossman and Vance, Four Diaz, and **"The Heart of Wetona"** appeared at the Jolson Theatre on Sunday.

Ames and Winthrop, Olesen and Johnson, Pressler and Klass, Jim Doherty, Sydney and Verl Faynes, May and Hill, Peggy Hope & Co. and **Howard and Lewis** appeared at the Majestic Theatre, Brooklyn, on Sunday.

Henry B. Stillman will stage some of the forthcoming productions of the Players and Patrons, Inc. **Mr. Stillman** was formerly stage director for the Theatre Guild, and at present is general director of the Beechwood Players, on the estate of Frank A. Vanderlip.

Van and Schenck's
BIG RAG HIT IN ZIEGFELD'S FOLLIES

WABASH BLUES

By DAVE RINGLE and FRED MERNKEN

QUICKEST HIT ON RECORD!

WONDERFUL RAG SONG WITH A PUNCH LYRIC

TEN LITTLE FINGERS

And Ten Little Toes

(DOWN IN TENNESSEE)

Words By
HARRY PEASE and JOHNNY WHITE

Music By
IRA SHUSTER and ED. G. NELSON

POSITIVE HIT WHEREVER SUNG!

CHARMING WALTZ BALLAD

SWANEE RIVER MOON

Words and Music by H. PITMAN CLARKE

Acclaimed a Hit by Those Who Know

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned Street
TORONTO
193 Yonge Street

LEO FEIST, Inc.

711 Seventh Ave. New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

A Real Chinese novelty song with a cute patter

GOODBYE SHANGHAI

Words by HOWARD JOHNSON
Music by JOSEPH MEYER

GOING BIGGER EVERY DAY

A Sweet Song About Three Wonderful Girls

SALLY AND IRENE AND MARY

WALTZ SONG

Words by HOWARD JOHNSON and EDDIE DOWLING
Music by LEW CANTOR and LARRY CEBALLOS

We have an exceptionally clever recitation to go with the charming melody, which you can have for the asking.

If you sang "Nobody's Baby" you'll love this real novelty song

ALL THAT I NEED IS YOU

Words and Music by
LESTER SANTLY and ABEL BAER

Acclaimed a Hit by Those Who Know

"You can't go wrong with any Feist song"

MELODY LANE

QUIGLEY HEADS NEW CO. FOR WEEK THEN RETURNS TO THE WITMARKS

Quigley, for Years Chicago Manager for Witmarks, Leaves to Manage Quigley Music Co., Backed by Dance Hall Proprietor—Week-End Finds Him Back in Old Job

Thos. J. Quigley is back as Chicago manager for M. Witmark & Sons, after being away less than a week, during which time he started a new publishing firm, which fell through insofar as his connection with it is concerned.

Quigley, who has been with the Witmark concern for more than fifteen years, resigned a week ago Saturday and sent out announcements to the effect that the offices of the Quigley Music Company would be formally opened on Tuesday, January 17, at No. 167 North street, Chicago. J. Louis Guyon was president, according to the engraved cards; Quigley, vice-president and general manager, and Ben Garetson, secretary of the new firm.

On the Wednesday following his resignation Mr. Quigley, much to the surprise of everybody in the profession, returned to his desk at the Witmark offices in Chicago saying that the new venture was all off.

CHICAGO, Jan. 30.—In an interview Mr. Quigley stated that owing to a circumstance of misunderstandings he had severed all connections with his partners, Louis Guyon and Ben Garretson, and that he would not be identified with M. Witmark & Sons in the future.

Rumors have been flying thick and fast the past few weeks. One rumor stated that trouble was brewing in the new company, due to the fact that Guyon was demanding of Quigley that he force all "pluggers" to assist in boosting numbers of the Quigley Company catalogue. "Pluggers" have been visiting Guyon's Paradise, a large dance hall which is owned and controlled by Louis Guyon. It is said that Guyon had demanded that any singers plugging songs of other companies would be compelled to assist in boosting at the dance hall the Quigley numbers. This was denied by officials of the company.

The trouble is said to have started when Quigley demanded of Guyon and Garretson a contract. Ben Garretson stated that a letter had been received and that it was of a dictatorial nature. "There are many other things that best be left unsaid at this time," stated Garretson. Mr. Garretson continuing, stated that Mr. Quigley's demands were not met.

Quigley was to receive $150 a week with the new firm, a year's salary having been guaranteed him by Guyon. Guyon is said to have advanced Quigley a goodly amount of cash before the company was formed.

Louis Guyon announced that the new company would continue in business, but that the name would be changed. It is thought that the firm will be named after Guyon.

JUDGE SCORES JAZZ MUSIC

CHICAGO, Jan. 30.—Jazz music was scored, as being obscene by Judge Heap, who fined Julia Rector, dancer in a cabaret show, $200 on a charge of conducting an indecent show. Miss Rector, demonstrated her dance in court, and shimmied for the judge so that he could determine for himself whether her dance was indecent. Judge Heap, heaped scathing rebuke upon the local Police Department for not closing the cabaret. He said: "The very music is described as obscene. The jazz is no dance music; it is barbarism revived. The jazz writer is the cubist of music."

ROSSITER OUT OF BROWNE FIRM

Harold Rossiter, who has been interested in the Ted Browne Music Company, for the past five years, has turned his interest in the firm over to Mr. Browne, who will continue to operate the concern, while Mr. Rossiter will devote his entire time to the Harold Rossiter Music Co.

ABE OLMAN MARRIES

Abe Olman, the composer and song writer, manager of the Forster music house, was married on Tuesday of this week to Peggy Parker, vaudeville actress, formerly of the act of Buzzell and Parker.

ABRAHAMS BACK AGAIN

Maurice Abrahams, professional manager of Waterson, Berlin & Snyder, returned to his desk Monday, after a two-week rest, taken in Atlantic City in company with his wife, Belle Baker.

MARKS GETS TWO

"Rose" and "Dixie," two numbers in the catalog of the Robert H. Morton Co., have been taken over by the Edward B. Marks Music Co., which will act as exclusive selling agent for both numbers.

NEW SNYDER RELEASE

The Jack Snyder Co. has issued "In Maytime I Learned to Love." Nina Davis is using this song with great effect.

NAT AYER'S TROUBLES AIRED

LONDON, Jan. 30.—Nathaniel (Nat) Davis Ayer, well-known American composer and song writer, is in financial difficulties in the bankruptcy court through what he attributes to a depression in the theatrical world. The inland revenue authorities are now trying to collect between 5,000 and 6,000 pounds for arrears of income and super taxes over a number of years.

BELLE BAKER SINGS "TEN FINGERS"

A big hit in Belle Baker's act is the clever novelty song "Ten Little Fingers and Ten Little Toes." Harry Pease, Johnny White, Ira Shuster and Ed G. Nelson wrote the number. Leo Feist, Inc., publishes it.

RECORD MAKER SINGING

C. Carroll Clark, whose name occupies a prominent place in the Columbia Graphophone catalogue, is entertaining at Murray's Roman Gardens singing between dances.

FRANKLIN WITH BERLIN

Tom Franklin, formerly of the vaudeville team of Franklin and Brannigan, the latter recently deceased, is now in the professional department of Irving Berlin, Inc.

REMICK GETS "DELHI"

Jerome H. Remick & Co. have taken over a new Indian love song, with a new idea in fox-trot rhythm, entitled "Delhi," by Alex Sullivan and Harry Rosenthal.

CHASE WITH GILBERT

Wilder Chase, formerly with Van Alstyne, Curtis & Co., is now connected in the professional department of L. Wolfe Gilbert Corp.

BROWN OUT OF BDWY.

Ray Brown has left the arranging department of the Broadway Music Corporation and is now connected with Shapiro, Bernstein & Co.

NEW MUSIC CO. STARTS

Oscar P. Zipf has formed a new music publishing company known as the Zipf Music Publishing Company, with offices on the seventh floor of No. 145 West 45th street, part of which were formerly occupied by the Triangle company. Chris Smith, Harold Mack and Bob Ricketts have been signed as staff writers.

The new company's catalogue at present comprises four songs, "Madagascar," an Oriental fox-trot by Smith and Ricketts; "Don't Stay Away From Your Old Home Town Too Long," a fox-trot ballad by Chris Smith and Henry Troy; "You Left Me On the Sea of Love," by Mack and Zipf, and "Dublin Blues," by Smith and Mack, which is said to be the first Irish blue song published.

NICE RELEASES FOUR

B. D. Nice & Co. have four songs which look promising. The first of these is "Moon River," a waltz number, which is being featured by the Rath Brothers in vaudeville and which they are programing. Lee David wrote the number.

The company is also working on "Russian Love Song." "All My Life," a ballad fox trot, and "Figaro," an Italian novelty song, and one step.

AILEEN STANLEY SINGS

Aileen Stanley, the phonograph artist, sang a concert last Friday at the Roselle Park radio station, singing broadcast by wireless telephone a song about herself and the different firms she records for, as well as a medley of popular songs of all publishers.

A "DIFFERENT" MELODY

Max Kimberly has written the CLIPPER the following: There is a number on the market that is entirely different from anything else. The Miller Music Publishing Company are sporting it in their catalogue, and folks take to "Di-Wen-Da" all over the country because—it's different.

ECOFF WITH JACK MILLS

Jack Ecoff has joined the sales staff of Jack Mills Inc., and will have his headquarters in Philadelphia. The firm is making a big drive in that city this week, Irving Mills and an extra staff of four pianists going there to boost "Wana."

PRICE WRITING SONGS

Georgie Price, vaudeville artist, and Sam Coslow have teamed together as song writers, their first number being "I Found My Bluebird," a fox-trot song. Mr. Price is not new at writing songs, having written "Angel Child" and "Moonbeam."

WOLFE ON WESTERN TRIP

Ed. Wolfe, of the L. Wolfe Gilbert corporation, left last week on an extended selling trip through the Middle West, where he will also introduce several new numbers recently put out by the firm.

A NEW K. B. RELEASE

"Babbling Brook," a new release by the Kendis-Brockman Music Co., is being sung by a number of well known vaudeville singers, all of whom report success with the number.

HANDY RELEASES NEW BLUES

Handy Bros. have released a new blues number by Al Bernard and Bob Harring, entitled "Drag the Dragon."

FRIEDMAN IN NEW COMPANY

Leo Friedman, formerly general manager of the Robert Norton Music company, is now connected with the Anatol Friedland Music Publishing company.

LARRY SPIER IN NEW JOB

Larry Spier is the manager of the band and orchestra department of the Richmond-Robbins Inc. music house.

COMMITTEE FOR COLUMBIA

The much discussed problem of the Columbia Graphophone Company, the reorganization of which is of great importance to music publishers, as well as the company's creditors, came to a head last week, when a committee representing virtually all of the Columbia's note-holders, bank and merchandise creditors got together and began the working of a plan whereby the company's indebtedness could be adjusted without the interference of the development and continuation of the firm's business. The plan also calls for a recourse to reorganization without legal proceedings, because of the expense and loss of business which such action would necessarily entail. All possible co-operation between creditors is asked by the committee on that particular account.

Note-holders are invited to deposit their notes, on or before February 15, with the Guaranty Trust Company at No. 140 Broadway, as depositary, under the depositary agreement which is now being prepared.

The depositary agreement will provide that the maximum which will be charged against any depositor will not exceed one per cent of the principal amount of his notes. The deposited notes, in transferable form, must be accompanied by the coupon, payable February 1, and by all subsequent coupons, as well as the ownership certificates, in accordance with the Federal Income Tax Law. Against such deposits the depositary will issue its transferable certificates of deposit.

The note-holders' committee has arranged to have the February 1 coupon on notes acquired by the committee representing bank creditors and held for such deposition as under the reorganization plan shall be equitable. In this way note-holders who deposit their notes on or before February 15, will immediately receive the $40 represented by each February 1 coupon.

The committee says that it believes a satisfactory plan of reorganization will be worked out and urges all note-holders to deposit the notes immediately. The members of the committee, who will serve without compensation, are Harold Stanley, president of the Guaranty Company; G. Hermann Kinnicutt, of Kissel, Kinnicutt & Co.; Bayard Dominick, of Dominick & Dominick, and Arthur W. Butler, of Butler, Herrick & Marshall.

The common and preferred stock of Columbia Graphophone Company jumped from 1¼ to 2⅞ and 6⅜ to 12⅝, respectively, right after the newly formed committee announced their plans and intentions. About eighteen months ago, before the depression overtook the Columbia firm, the stock was quoted at around the .70 mark.

From all indications the recording company will continue to manufacture records undisturbed by any receivership, or bankruptcy proceedings, which was feared by most music publishing firms. As a matter of fact the Columbia concern has been carrying on an extensive advertising campaign since the reduction of the price in records, and apparently the policy of the firm is to go out after more business than ever, which augurs well for the publishers.

BERT GRANT IN HOSPITAL

Bert Grant, who opened his new music publishing office in the Hilton Building last week, and was taken ill with an attack of appendicitis at the same time, is convalescing at the New York Hospital, where he was operated upon last Wednesday by Dr. Erdman, one of the physicians who attended Caruso when he was ill in this country.

Lew Colwell, formerly with Waterson, Berlin & Snyder, is in charge of the Bert Grant establishment. The new firm's catalogue for the present comprises "Memories," a ballad, and "India," a fox-trot number, both written by Mr. Grant.

BURLESQUE

MORE CHANGES ON THE AMER. CIRCUIT

ACADEMY, BUFFALO, CLOSES

The Academy, Buffalo, will close as an American Circuit house this week with the "Whirl of Mirth." The Academy, which is owned by the Amalgamated, will be sold, it is said, shortly; in the meantime it is to be turned into a picture house. This leaves another open week for the American Circuit.

The "Jazz Babies" will play the Gayety, Louisville, for two weeks. The bookings are such that the house would have to be dark next week if this show did not remain, and as the "Jazz Babies" were to lay off, the owners have been guaranteed the salaries of the company by the American Circuit and there will be no loss incurred by the owners. Matt Kolb, who is with the show, will put on an entire new show the second week, it is said.

It is also said that the Park Theatre, Indianapolis, would discontinue playing the American shows after this week and that it would go into stock, opening with an American Circuit show which is now in the West.

Tom Sullivan's two shows will close; the "Monte Carlo Girls" this week and the "Mischief Makers" next week.

Lew Talbot's "Lid Lifters," laying off this week, goes to Scranton next week and then returns to Hoboken the week following.

Business at the Playhouse, Baltimore, was not so good last week, which was the first week of American shows to play that house. Joe Leavitt's "Some Show" was there and played to $800 on the week.

Business at the Howard, Washington, it is said, was away off last week.

The Howard, Boston, will continue playing the shows of the American Burlesque Circuit as long as they come along. This information was given by Doctor Lothrop, owner and manager of that house; but he will play no repeats. As soon as the circuit begins to send shows in that have already played the house, he will discontinue booking these shows and will change his policy to stock burlesque.

Lothrop's new policy at the Howard will be to place two companies of stock in at the same time, one set of principals will play in the first part and the other the last part. He will have forty girls in the chorus, two different sets, one for each show. He will engage the prettiest and best working girls possible. It is his idea to put on the best stock in the country. It is costing him $2,200 a week now for the burlesque shows and he will have this money to spend on his stock.

IRONS BUYS SHOW

Warren B. Irons purchased the equipment of William B. Campbell's "Whirl of Girls" last week. This show closed in Milwaukee last Saturday to use in stock. Don Clark will open at the Haymarket in Chicago next Monday in stock. This is another house that will be on the new burlesque circuit shortly.

MARGIE HILTON ILL

STATE SANATORIUM, Md., Jan. 27.—Margie Hilton is confined at Pavilion No. 5, this place, suffering with tuberculosis. Miss Hilton came here on December 14, last. She was one of the best-known soubrettes in burlesque for a number of years. She retired from burlesque several years ago.

MAY FORM NEW CIRCUIT

Charles Barton, who has been with the "Irene" Company the past two seasons, arrived in New York last week. Barton claims to be representing Western people, who want to form a burlesque circuit. Barton when seen Monday would not say anything for publication.

Barton has had considerable burlesque executive experience, he was associated with the Columbia Amusement Company for a long time and was also at the head of the independent burlesque circuit that was formed several years ago.

Barton's idea of a burlesque circuit is a little different than either the Columbia or American Circuit. He will introduce a different policy which will include burlesque, pictures and vaudeville it is said.

GERARD SHOW FOR COAST

Barney Gerard decided last week that he would book his "Girls de Looks" to the Coast at the close of this season. His regular closing will be Omaha, but he has a lay-off week between there and Chicago, as Des Moines is out of the circuit. He does not know at present if the show will play Omaha or not. If it does he will go from there to the Coast, breaking the jump with some week stands. If he closes in Chicago the booking will be different.

The show will have a run in San Francisco which has already been arranged. It has not been decided as yet, if the company will go intact. There may be several changes in the principals before it starts on the Western time for the Coast.

EISENLOHR IS TREASURER

PATERSON, N. J., Jan. 28.—Billy Eisenlohr has been appointed treasurer of Billy Watson's Orpheum Theatre, which plays the attractions of the Columbia Amusement Company. He succeeded the late Harry S. Clark.

Eisenlohr has been managing burlesque shows on the road the past few years. He took over his new position on Monday.

TREASURER IN ACCIDENT

Mrs. Pete Barlow, treasurer of the Gayety Theatre, Brooklyn, was struck and badly injured by an automobile on Monday of last week while crossing Flushing avenue at Broadway, Brooklyn. She is confined to her home and will be, it is said, for a couple of weeks.

JACK COMMERFORD ILL

BOSTON, Mass., Jan. 29.—Jack Commerford, old-time show manager, is confined at his home in North Beacon street in the Brighton District of this city, with illness. Any of his old-time friends visiting this city can call on him at any time and be welcome.

FRED BUSEY RESIGNS

TORONTO, Ont., Jan. 30.—Fred Busey has resigned as manager of Barney Gerard's "Follies of the Day" company, due to illness. Fred Follette has been appointed in his place. The show played here last week to capacity business.

BOOKING CO. INCORPORATES

The Burlesque Booking Co., as the new independent burlesque circuit is called, has been incorporated for $100,000. The incorporators are, J. G. Jermon, W. B. Irons and A. R. Henry. Leon Laski is the attorney.

OLIVE DECOVENY CLOSING

Olive DeCoveny, prima donna with the Al. Reeves show, will close with the show on Saturday night. Miss DeCoveny will come to New York and start rehearsals with a new act to be produced by Joe Sullivan, in which she is to be featured.

NEW CIRCUIT ADDS HOUSES AND SHOWS

GETS PEOPLES THEATRE AND SHOW

Tom Sullivan's "Monte Carlo Girls," which closes on the American Burlesque Circuit at the Academy, Fall River, Saturday, jumps over to the new Burlesque Booking Circuit next week and opens in Philadelphia.

The Peoples, Philadelphia, which is playing "Hello 1922," a Columbia Circuit show, this week, goes over to the Burlesque Booking Circuit and next week opens with the "Monte Carlo Girls."

It looks as though Mike Kelly is through on this circuit. He is not working this week, nor is he booked for next week. An official of the circuit said, Tuesday morning, that he did not know as yet just what they were going to do with that show. They would take care of it, if possible. He stated that they had only agreed to take care of the show for two weeks, when they took him out of Buffalo, giving him Baltimore and Washington.

The officials of the circuit were in Washington Sunday night to see how the new system of stock worked out, and declared it a success. "Harum Scarum" is there this week. The house did not open for the matinee, as the authorities would not allow any house in Washington to open last Sunday until the roof had been cleaned of snow. The Capitol opened that night.

These same officials were in Baltimore Monday to watch the show there, and it proved a success also, it is said.

A meeting of the circuit officials was called at eleven-thirty Tuesday morning, as the CLIPPER is going to press. At this meeting a general manager will be elected, as well as a board of directors. It was announced last week that John G. Jermon is the president of the new circuit, Warren B. Irons, vice-president and secretary, and Tom Henry, treasurer. Henry also announced that he was no longer in the employ of the Columbia Amusement Company, and that he is not manager of the Gayety Theatre, Boston, as reported. Mary Henry is now managing that house. There will be more houses on the circuit shortly. It is said that new houses will be located in New York, Hoboken, Newark and Boston in the East. Houses will also be acquired in Pittsburgh, Buffalo, Cleveland, Detroit, Chicago and Indianapolis. This, in addition to the houses already secured, will make a big circuit for the balance of the season.

AM. SHOWS FOR PARK

The American Circuit will play the Park Theatre, Utica, instead of the Majestic, as announced in these columns last week. The house will open with Lena Daley and her Kandy Kids on January 19. Ed Daley, manager of the company, also booked the show in Binghamton, Monday and Tuesday of this week, and at Gloversville, Wednesday, which gives the show an entire week's booking.

LOTHROP IN BERMUDA

Ed Lothrop, of the Howard, Boston, will leave this week with his family for the Bermudas.

PALACE MATRON DIES

Mrs. Showalter, matron at the Palace Theatre, Baltimore, who was formerly with a musical act in vaudeville, died January 27.

BELL IN FLORIDA

PALM BEACH, Fla., Jan. 30.—Charlie Bell, well-known theatrical man, is spending a few weeks at the Breakers here.

"WORLD OF FROLICS," NEW MARION SHOW, IS FINE PRODUCTION

Another Marion success is at the Columbia this week. It's a new show and is called "The World of Frolics," with that clever entertainer, "Sliding" Billy Watson. The show is a real burlesque that oldtimers like to see, all dressed up with pretty girls, handsome wardrobe and attractive scenery.

The book is called "Hollywood Inn" and moves along the lines of a moving picture story, with a number of good comedy bits scattered throughout.

The production was staged by Marion and he has given an entirely different style of offering, than his other show. It is a continuous source of merriment. The numbers are prettily staged.

Watson, with his famous slide, funny mannerisms, is the same Watson of the past. A glutton for work, he never seems to tire or slow up. His facial expressions are amusing and his peculiar style is unique. Watson works with a chin piece in the first part, which he discards in the burlesque. He is an experienced hand for comedy in burlesque and never fails to entertain.

Jack Cameron is doing second comedy, portraying the part of a "rube." Cameron does this character fast and in an amusing manner. He uses a good make-up. This young man also has a good singing voice and can dance.

Roy Peck gives a dandy and forceable Western role. He has a fine strong voice and uses it well in this part.

Joe Bristol, a natty looking chap, handles the straight part, and "feeds" the comedians very well.

Ed Loeffler does a Frenchman and portrays the character well, although suffering somewhat with hoarseness.

Lillian Harvey registered nicely with her numbers and did well in the scenes. Miss Harvey is new to us and at times reminds one of Margie Coate in her style of delivering a number. She is a fine type of woman for burlesque and seems to have the right idea of putting her numbers over. Her costumes are pretty and they are pleasing to the eye.

Anna Propp, the smallest woman principal we know of on the Columbia Circuit, won favor. Miss Propp, a real dancing soubrette of praiseworthy skill, has several opportunities to show her worth in this line and scored each time. She is a shapely little miss and wears dresses that look real cute and dainty.

Nell Vernon, a tall, stately blonde, is in many of the scenes with Watson, in which she does well. Miss Vernon reads her lines well. She also displayed a pretty wardrobe.

Miss Propp's Russian dancing specialty was a success and went over big.

The "gun play" bit of Watson's proved a fine comedy scene. Watson was assisted by Cameron and Peck in this scene and all three worked it up well.

Cameron's "prohibition" number was well put over. He does a few acrobatic stunts during the chorus of this number that was liked and applauded.

Miss Harvey, in a specialty working in one in front of a special drop, sang three numbers. Her offering was well received and her style of putting the number over took well. She was decidedly successful.

The third and fourth scenes were Watson's specialties. They were programmed as "No Man's Land" and "In the Trenches" and is supposed to take place somewhere in France. Watson is assisted by Bristol in both scenes which are crowded with comedy situations. Watson, who discarded his chin piece for his specialty, was very funny in all he did and he was capably assisted by Bristol. It's a fine comedy act.

Marion staged a pretty finale, bringing on the entire company to fit in with the scene in a big singing finale.

In Miss Propp's "Tennessee" number, she and Watson introduced a neat dance as a finish, that went over big and won an encore Monday afternoon.

Cameron in his specialty more than pleased, singing "Granny." He put a lot of feeling in this number and it went over for fine results.

The "World of Frolics" is different than other shows on this circuit. It borders on the style of burlesque that we used to see. It's a great laughing show and Watson was never seen to a better advantage. He is doing many new things this season as well as a couple of the bits he did years ago, brought up to date.

Watson is funny in this show and the audience liked him. They laughed at his funny slide. They laughed when he mugged. They laughed in fact, at all he did; and when he came out with his white standing collar and dress suit, the fellow who never laughs, did then.

Watson is surrounded by a good cast. They all work to him all the time and Marion has staged the show well. He has given it dandy material and a fine production.

A show like this should go along with a drawing card like Watson and get real money.

SID.

DRAMATIC and MUSICAL

"MARJOLAINE," QUAINT MUSICAL COMEDY, IS CHARMING PIECE

"MARJOLAINE," a musical comedy in a prologue and three acts, adapted from Louis N. Parker's "Pomander Walk"; music by Hugo Felix, book by Catherine Chisholm Cushing, lyric by Brian Hooker. Produced at the Broadhurst Theatre, on Tuesday night, January 24, 1922.

CAST

The Eyesore.....E. L. Lebrocq
Punch-and-Judy Man..Paul Warren
Admiral Sir Peter Antrobus
Albert G. Andrews
Mrs. Pamela Poskett..Daisy Belmore
Jim ..... Royal Cutter
Jerome Brooke-Hoskyn, Esq.
Lennox Pawle
Mr. Basil Pringle...Maurice Holland
Mme. Lucie Lachesnais
Nellie Strong
Nanette ..... Olga Treskoff
Mlle. Marjolaine Lachesnais
Peggy Wood
John Sayle ..... Worthe Faulkner
Miss Barbara Sternroyd...Mary Hay
The Rev. Jacob Sternroyd, D. D.
Colin Campbell
Lieut. the Hon. Jack Sayle
Irving Beebe
Tom .....Irving S. Finn
Joe .....Addeson Youngs
Jane ....Merle Stevens

"Pomander Walk," the quaint comedy, which charmed audiences during the last days of Wallack's about a dozen years ago, is back in town again set to melodious music, and if anything, is several times as delightful as ever. Though the picturesque play had a long wait until its reincarnation, undoubtedly there will be a long wait until the piece finishes its run at the Broadhurst, for an unusually thorough job has been made of it by Catherine Chisholm Cushing who re-aranged the dialogue in order to let in the lyrics by Brian Hooker. Hugo Felix has supplied a wonderful score, on the Vienesse order, but tuneful indeed.

Lennox Pawle had his original role in the cast, and as the pompous Mr. Haskyn, who struggles to conceal the fact that he was once a butler, gave a rich comic performance. Peggy Wood is Marjolaine, who falls in love with the son of the man who once had an unfortunate love affair with her mother. She sang and acted the romantic role with all her charm of manner and revealed talents and ability previously unsuspected.

From the moment of her first appearance, in the prologue, her performance was thoroughly delightful.

Miss Wood's voice, light, but exquisite of quality, was heard in several vocal numbers, rendered with an artistry that was remarkable. No small part of the success of the piece is due to Miss Wood's portrayal of Pomander Walk's charming young girl.

Another favorite, was little Mary Hay, formerly in the cast of "Sally." Her sparkling, vivacious manner of cavorting about, with a way all her own, captivated the audience at once. She bobbed up unexpectedly as the daughter of Doctor Sternroyd, and was quite irresistible.

As of yore, life along the Walk and in the houses on it continues on its merry way. The old Admiral, played by A. G. Andrews, still blusters; the flirtatious Mrs. Poskett, still pursues him, and Daisy Belmore impersonates this particular dame. The action, despite the interruption of the music retains all of its old time flavor and all its delicate threads. The chorus was there of course, coming on now and then and were as good looking an aggregation as any on Broadway.

"Marjolaine," is about the daintiest and most delicate of all musical comedies to be presented this season, and its velvet-like qualities move along with nothing to jar or mar the production. The score undoubtedly will prove to have two or three hits to its credit, for Hugo Felix has composed about the best of his work.

MANY NEW PLAYS FOR N. Y.

New York, within the next few weeks, will see the opening of more than a dozen new plays. The revised list of shows for the week is as follows:

Marie Lohr, in the "Voice from the Minaret," opened Monday night at the Hudson; Doris Keane at the Empire, in "The Czarina," opened Tuesday. "Mr. Faust" opened Tuesday, at the Provincetown, while "The Nest" opens Wednesday. "Pins and Needles," with an all-English cast, opens Monday, at the Shubert. "The Pigeon" is scheduled for an opening Thursday at the Greenwich Village, and "Frank Fay's Fables" opens Monday at the Park.

Friday marks the opening of the "Chauve-Souris," a Russian importation, at the 49th Street Theatre.

New announcements increased the number of premieres next Monday to three. "The Law Breaker," by Jules Eckert Goodman, will come to the Booth Theatre with a cast including William Courtenay, Blanche Yurka, Frank Sheridan, John Cromwell, Frank Sylvester, and others; "The Cat and the Canary," by John Willard, will open at the National Theatre with Henry Hull and Florence Eldridge heading the cast, and "The Blushing Bride," a musical comedy starring Cecil Lean and Cleo Mayfield, will come to the Astor.

Another new play is "Desert Sands," by Wilson Collison, which will open at the Princess Theatre on Monday night, Feb. 13. Norman Trevor, who will close "The Married Woman" this week, will head the cast of "Desert Sands," and the cast will also include Edmond Lowe, Virginia Hammond and Azonetta Lloyd. Other probable premieres during the week of Feb. 13 are Irene Bordoni in "The Little French Doll," "The Rubicon," and "Madame Pierre," at the Ritz.

ACTRESS PLAYS—HUSBAND DEAD

Effie Ellsler, who plays the part of Miss Cornelia, in "The Bat," at the Morosco Theatre, took part in the evening performance of the play, last Saturday night despite the fact that she received the news that her husband Frank Weston had died earlier in the day. The news was kept from her at the matinee performance, but when told of her bereavement she decided to play her role as usual due to the fact that her understudy was on the road, and there was no one to take her place.

She was married to Mr. Weston, who was formerly a well known actor, having played with Booth and other favorites, soon after she graduated from college and they were devoted to each other. Miss Ellsler comes of a famous theatrical family, her father having been a theatrical manager and her mother was Mrs. Euphemia Emma Ellsler, who first made the name "Effie Ellsler" famous on the stage. The first Effie Ellsler made her first appearance in 1823, when she was carried on the stage at the Walnut Street Theatre at the age of nine months.

"THANK-U" BENEFIT

John Golden's "Thank-U" company, at the Longacre Theatre, will give a benefit performance on Tuesday evening, February 14, the proceeds of which will go towards paying the balance of the loan made to Greer House, a students' home. The maker of the original loan has promised on return of the loan to give it towards the capital of a second house for students, to be called Greer Court.

ANDREYEV PLAYS TO BE SEEN

"The Waltz of the Dogs" and "Samson in Chains," posthumous plays by Leonid Andreyev, have been sent to Herman Bernstein by Mme. Andreyev, wife of the Russian author. The plays have not been published or produced and will be seen in this country before they are staged in Europe. Mr. Bernstein is a representative of the Andreyev estate and has exclusive rights to all his works in America.

"THE DELUGE," REVIVED AT THE PLYMOUTH IS WELL RECEIVED

"THE DELUGE," a play in three acts from Henning Berger's "Synafloden," adapted by Frank Allen. Revived at the Plymouth Theatre, Friday night, January 27.

CAST

Stratton .....Robert E. O'Connor
Charlie .....James Spottswood
First Customer.....**Arthur Hurley**
Frazer .....Robert McWade
Another Customer .....John Ravold
Adams .....Charles Ellis
O'Neill.....**Lester Lonergan**
Nordling .....Edward G. Robinson
Higgins ..... William Dick
Sadie .....Katherine McDonnell

Arthur Hopkins first produced the Swedish drama, "The Deluge," in the summer of 1917, when it closed after a run of two weeks. The play, however, made something of a reputation for itself during its short run. It was cordially received at the time and its closing was generally attributed to the hot weather. Whether this surmise was correct or not remains to be seen. The play was produced originally in Copenhagen fifteen years ago, and was a great success.

The action takes place in one Stratton's saloon, where ten people are gathered on a sweltering Summer's day. The characters there have been penned in by chance due to the overflowing of the river's bank. The bartender, the proprietor, a vagrant Swede, a gaudy small-time hoofer from some small-time circuit, a cynical old wreck of a wheat gambler, another gambler or speculator of the same sort, a shyster lawyer, a disconsolate girl from the same town's streets—all the above characters are trapped in the small shelter from the rising waters.

They are trapped in the saloon long enough to discover that humanity was warm and heartening, and all that is best and generous in the different people there is brought out as a result of their common danger. In the morning, when the water has gone down, and to their surprise, not death, but bright sunshine is without—they revert to their selfish, jealous and otherwise characteristic weaknesses, joining the crowd on the streets as the same old types. Each one goes on his or her way as though they had never gone through the softening process. Brotherhood and such does not enter into the case in the morning.

Mr. Hopkins worked up the suspense with great skill, his storm machines working overtime. The background was unusually realistic; but therein might lay the very weakness of the play, for the audience, as well as the characters in the play, discover that they have been fooled and that there is not a real overwhelming flood.

The new cast of players did very well, particularly in the lesser roles. The lone feminine role in the play, the part of Sadie, which was Pauline Lord's part a few years ago, is now entrusted to Katherine McDonnell, who acquits herself well, although her performance can hardly be compared with that of Pauline Lord, who created the role.

Robert McQuade, the grouchy promotor, made a decided hit, playing the role which he created in the original production even better than during the show's short run at the Hudson.

Lester Lonergan was excellent as O'Neil, the attorney, a role originally played by Henry Dixie. Lonergan made the part attractive and scored well in it.

Edward G. Robinson, who as Nordling, the Swede emigrant, did some excellent acting in the original production, duplicated it in the revival.

FIDELITY BENEFIT GIVEN

The Henry Miller's Theatre was filled last Sunday night, at the first monthly benefit of the Actors' Fidelity League of the 1922-23 season. From an artistic standpoint, the program would be hard to duplicate. The acts, in themselves, ranged from the old-time variety to the famous Shakespeare, and even had, as a side issue, a group of songs by a well-known concert artist.

Holbrook Blinn acted as introducer of the festivities of the evening, and gave, as his personal bit, a poem. In his speech he charged the Actors' Equity Association with trying to coerce members of the Fidelity by threats of unemployment.

The first act comprised three scenes from Shakespeare's "As You Like It." The parts were taken by Ben Johnson as the Duke, Curtis Cooksey as Orlando, Thomas Meegan as Adam, Howard Kyle as Jacques, David Ballou as the Attending Lord, and Charleson Smyth and the Manhattan Quartette.

"The Dyspeptics," a satirical skit, by Robert Higginbotham, caused much merriment with its cutting lines and quaint humor. In the cast were Marguerite St. John, Frank Sylvester and Virginia Hadley.

Charles Leonard Fletcher pleased with his humorous character sketches, taken from everyday life, and concerned with the people met every day.

Bert Kalmar and Harry Ruby, two old-time favorites, pleased the house, which quickly responded to the wit of the two.

"The Intruder," a comedy sketch that took less than a minute to play, took the house by storm. The piece is concerned with the wrong angle of the triangle. The cast consisted of Georgia Lee Hall, Frederick Karr, and Robert Vaughn.

"The Nocturne," a one act play, with Olive Wyndham, Miriam Elliott, Helen Judson, Rexford Kendrick and Lark Taylor, proved to be the artistic hit of the evening.

Followed Caryll Bensel in a group of songs that delighted the ear. She took the audience by storm, and held her pace throughout.

Mr. and Mrs. Charles Coburn, in "The Night Watchman," with Earl Gilbert and Lark Taylor, pleased. Coburn got his songs over in excellent style.

Robinson Newbold proved to be a night's bill in himself. His song "I Murdered Him" appealed to probably the more morbid humor in the audience.

Frank Marion and Dorothy Magna, exponents of artistic dancing, pleased, and wound up the lengthy program, which finished about twelve o'clock.

Cass Freeborn directed the orchestra, while Sidney Toler looked after the stage.

MOROSCO LEASES THREE

Oliver Morosco has recently acquired the leases to three theatres out-of-town, which will enlarge his chain of houses. The houses will be known as the Morosco Theatres, and will be controlled by the Morosco Holding Company, a corporation newly formed which consolidates the Morosco theatrical enterprises, including theatres here and in the west, stage and picture productions, and real estate holdings.

The theatres acquired are the Diamond Theatre, Bowling Green, Ky., a new theatre in Hollywood, Cal., and the Pasadena Theatre in Pasadena. The theatres will be operated as combination houses, playing both legitimate stage productions and motion pictures.

NIEMEYER WITH "O'BRIEN GIRL"

Joe Niemeyer has severed his connections with the dance act presented on Shubert vaudeville by W. B. Friedlander and will enter the cast of the new company of the "O'Brien Girl" now in rehearsal.

VAUDEVILLE BILLS For Next Week

B. F. KEITH'S VAUD. EX.

NEW YORK CITY

Palace—John Steel—The Stanleys—Miller & Capman—Aileen Stanley—Harry Watson & Co.—Florence Nash & Co.

Riverside—Luster Bros.—Williams & Taylor—Profiteering—Jack Osterman—Hyams & McIntyre—Hampton & Blake—Belle Baker—Ted Lorraine.

Colonial—Mosconi Bros.—Kay Laurrell—Margaret Padula—Wilson Bros.

Alhambra—Bulger Bros.—Meehan's Dogs—Mabel Burke—D. D. H.—Burke & Durkin—Peggy Hope—Marvel—Al Herman—Doyle & Cavanaugh—Rae Eleanor Ball.

Royal—Wheeler Bros.—Roy & Arthur—Murray Girls—Newhoff & Phelps—Mme. Beeson—Sylvia Clark—Williams & Wolfus.

Broadway—Marcelle Fallet—Rice & Werner—Eddie Miller & Co.—McLaughlin & Evans—Ruth Roye—Kay, Hamlin & Kay.

81st St.—Mabel Ford & Revue—Powers & Wallace—Leo Beers—Howard & Smith & Co.—Peggy Carhart—Van Horne & Inez.

Hamilton—Jean Southern—Arnaut Bros.

Coliseum (First Half)—El Cleve—Anatol Friedland & Co. (Second Half)—Australian Wood Choppers—Jim & Betty Morgan—Ames & Winthrop—Beth Beri & Co.

Fordham (First Half)—Ryan & Ryan—Ames & Winthrop—Sophie Tucker & Co. (Second Half)—El Cleve—Anatol & Friedland & Co.

Franklin (First Half)—Australian Wood Choppers—Furman & Nash—Little Billy—Berlo Sisters—Joe Laurie, Jr.—Wyatt's Scotch Lads & Lassies. (Second Half)—Ryan & Ryan—Harry Jolson.

Jefferson (First Half)—Stevens & Burnell—Frank Gabby—Oklahoma Bob Albright. (Second Half)—Furman & Nash—Berlo Sisters.

Regent (First Half)—Gillen & Mulcahey—Honor Thy Children—Harry Jolson. (Second Half)—Little Billy—Oklahoma Bob Albright.

BROOKLYN

Orpheum—Snell & Vernon—Rule & O'Brien—Davis & Darnell—Walter C. Kelly—Carl Randall & Girls—Kane & Herman—Juliet—Watson Sisters.

Bushwick—Reinhard & Son—Leon Varvara—Noel Travers & Douglas—Pressler & Klaiss—Gertrude Hoffman—Frank Stafford—Billy Glason—Thalero's Circus.

Flatbush—Reddington & Grant—Rae Samuels—Johnny Burke—Margo Waldron & Co.

Riviera (First Half)—Three Denoise Sisters—Moore & Jane—McConnell Sisters—Beth Beri & Co. (Second Half)—Frank Gabby—Wyatt's Scotch Lads & Lassies.

Far Rockaway (Second Half)—The Three Denoise Sisters—J. B. Hymer—Moore & Jane—Mehlinger & Meyers—McConnell Sisters.

BALTIMORE

Maryland—Brent Hayes—Dummies—Dooley & Sales—Frank McIntyre & Co.—Olsen & Johnson.

BOSTON

Keith's—Weber—Quixey Four—Chas. King & Rhodes—Flivertons—Millicent Mower—Wayen & Warren—Bessie Clayton—Swor Bros.

BUFFALO

Shea's—Kramer & Zarell—Burns & Freda—Clara Howard—Henry Santry's Band—Harry & Anna Seymour.

CINCINNATI

Keith's—John & Nellie Olms—Vincent O'Donnell—Niobe—Wm. & Joe Mandell—Waters & Tyson—Dress Rehearsal.

CLEVELAND

105th Street—Van Cello & Mary—Olcott & Mary Ann—Shirren—Ona Munson Co.—Herman Timberg.

Hippodrome—Reck & Rector—Bobbe & Nelson—Will Mahoney—Gallagher & Shean—Elsie & Paulsen—Clinton & Rooney.

COLUMBUS

Keith's—Perez & Marguerite—Burt & Betty Wheeler—Wilfred Clarke—Herbert & Dare—Chic Sale—George McFarlane.

DETROIT

Temple—Three Lordens—Kenny & Hollis—Pietro—Raymond Bond—Riggs & Witchie—Vokes & Don—Marion Harris—Frank J. Sidney & Co.

ERIE

Colonial—Reckless & Arley—Two Little Pals—Du For Boys—J. J. Morton.

GRAND RAPIDS

Empress—Mazie Lunette—Billy Miller & Co.—Babe Ruth—Joe Darcey—Geo. & Mary La Fevre.

HAMILTON

Lyric—Haig & Lovere—Claude & Fannie Usher—Wylie & Hartman—Steed's Septette.

INDIANAPOLIS

Keith's—Richard Keane—Four Casting Mellos—Lew & Gene Archer—Venita Gould—Weaver & Weaver.

LOUISVILLE

Mary Anderson—Willie Rolls—Fantino Sisters—Sig Friscoe—Ivan Bankoff.

LOWELL

Keith's—Seed & Austin—Jack Benny—Valda & Co.—Arena Bros.—Kane & Grant—Anderson & Burt—Barrett & Cunneen.

MONTREAL

Princess—Morok Sisters—Ellinore & Williams—Kaufman Bros.—Edith Taliaferro & Co.—Daphne Pollard—Unusual Duo.

PHILADELPHIA

Keith's—Musical Hunters—Spender & Williams—Vernon Stiles—Singer's Midgets—Janet of France—Krothe & Martin.

PITTSBURGH

Davis—The Joannys—Page, Hack & Mack—Dooley & Sales—Yvette Rugel—Joe Towle—Flashes—Billy & Eddie Gorman.

PORTLAND

Keith's—Henry's Melody Sextette—Walter Fenner & Co.—The Cromwells—Glenn & Jenkins—Norton & Noble—Willie Solar.

PROVIDENCE

Keith's—Enos Frazere—Ed Hill—Jos. Bernard & Co.—Doris Duncan—Mother Goose—Vaughn Comfort—Fenton & Fields.

QUEBEC

Auditorium—The Norvells—Hobson & Beattie.

ROCHESTER

Temple—Baliots—Sharkey, Roth & Witt—Shadowland—Fritzie Scheff—Paul Nolan—James Thompson & Co.

SYRACUSE

Keith's—Willie Hale & Bro.—Foley & La Ture—Valerie Bergere & Co.—Dolly Kay—Techow's Cats.

TOLEDO

Keith's—Bessie Clifford—Jack La Vere—Patricola—Alf Oyal's Dogs—Rome & Gaut—Edith Clasper & Boys.

TORONTO

Shea's—Betty Washington—Reynolds, Donergan & Co.—Mr. & Mrs. Jimmy Barry—Creole Fashion Plate—Harry Langdon & Co.—Tom Smith—Four Aces.

Hippodrome—Miller Girls—Dennos, Thibault & Cody.

WASHINGTON

Keith's—Pierce & Goff—Bernard & Garry—Langford & Fredericks—Stella Mayhew—John Cumberland—Courtney Sisters & Co.—Sewall Sisters.

YOUNGSTOWN

Hippodrome—Connor Twins—Sandy McGregor—Primrose Semon & Co.—Dotson—Gus Edwards' Revue.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Kitty Doner—Whiting & Burt—Joe Browning—Bob Hall—Alan Rogers—Ben Beyer—Bobbe La Salle—Anderson & Yvel.

Palace—Houdini—Kramer & Boyle—Sammy Lee—Rinaldo Bros.—Avey & O'Neil—Pearson, Newport & Pearson—Taylor, Howard & Them—Robbie Gordone.

State Lake—Pearl Regay & Band—Franklyn Ardell—Ruth Budd—Gautier's Bricklayers—Four Camerons—Leedum & Gardner—Fred Hughes—Tennessee Ten.

DENVER

Orpheum—Howard & Clark—Harry Holman—Rockwell & Fox—Raymond & Schram—Lucas & Inez—Demarest & Collette—Worden Bros.

DES MOINES

Orpheum—Silvia Loyal—Jack Joyce—Mrs. Gene Hughes—Wm. Seabury—Green & Parker—Ritter & Knappe—Sophie Kassmir.

DULUTH

Orpheum—Raymond Wilbert—Lois Bennett—Mrs. Sidney Drew—Bill Genevieve & Walter—Buckridge & Casey—Van Hoven—Rae & Emma Dean—Weston's Models.

EDMONTON AND CALGARY

Orpheum—Ann Gray—Nash & O'Donnell—Shriner & Fitzsimmons—Pat Rooney—Crawford & Broderick—Davis & Pelle.

FRESNO AND SACRAMENTO

Orpheum—Clark & Bergman—Rasso—Morris & Campbell—Lillian Shaw—Beatrice Sweeney—Fink's Mules.

KANSAS CITY

Main St.—Margaret Taylor—Sully & Thomas—Minstrel Monarchs—Frank Dobson—Maurice Diamond—Two Rozellas—Toney & George.

Orpheum—Galetti's Monks—Moody & Duncan—Sully & Houghton—J. Rosmond Johnson—Josephine Victor—Jimmy Lucas—Tim & Kitty O'Meara.

LINCOLN

Orpheum—Sam Mann—Dugan & Raymond—Lyons & Yosko—May Wirth—Claude Golden—Josefson's Icelanders—Jordon Girls.

LOS ANGELES

Orpheum—Sallie Fisher—Muldoon, Franklyn & Rose—Tarzan—Rodero & Marconi—Nihla—Blanche Sherwood & Bro.—Eddie Foy & Family.

MEMPHIS

Orpheum—Grant Mitchell—Adler & Ross—Bekefi Dancers—Mary Haynes—Watts & Hawley—The Cellis—The Rios.

MILWAUKEE

Majestic—Tom Wise—Four Mortons—Joe Cook—Harry Delf—Anna Eva Fay—Alexander Bros. & Evelyn—Jack George—Ollie Young & April.

Palace—Corine Tilton Revue—Moran & Mack—Clifford & Johnson—Hanson & Burton Sisters—Ed Morton—La France Bros.

MINNEAPOLIS

Orpheum—Mattylee Lippard—Rice & Werner—Julian Eltinge—Pitno & Boyle—The Duttons.

Hennepin—Hall & Dexter—Briscoe & Rauh—Wm. Ebs—Blossom Seeley—Doris Humphries' Dancers—Dainty Marie—Wilfred Du Bois.

OMAHA

Orpheum—Frank & M. Britton—Ed Ford—Marshall Montgomery—Al & F. Stedman—Santos & Hayes' Revue—Joe Rolley—Sampson & Delila.

OAKLAND

Orpheum—Nat Nazaro & Co.—Wm. Gaxton—Flanders & Butler—Cameron Sisters—Claudius & Scarlet—Al Wohlman—Five Avalons.

PORTLAND

Orpheum—Dave Harris—Dress Rehearsal—Ward Bros.—Ben Bernie—Nathan Bros.—Palenberg's Bears—Adams & Barnett.

NEW ORLEANS

Orpheum—Bushman & Bayne—Billy Arlington—York & King—Andrief Trio—Wilton Sisters—Leipzig—Burns Bros.

SIOUX CITY

Orpheum—Dezo & Retter—Chas. Harrison—Black & Dunlap—Kitty Gordon—Lynn Smythe—Connolly & Francis—Berk & Saun—Four Ortons—Sandy Shaw—Young America—Adelaide Bell—Chabot & Tortoni.

ST. LOUIS

Orpheum—Florence Reed—Val. & E. Stanton—Jean Granese—Jack Wilson—Gautier's Toy Shop—Burt & Rosedale—The Creightons—Monroe & Grant.

Rialto—Carlyle Blackwell—Bailey & Cowen—Brown & O'Donnell—Al. Abbott—Lulu Coats & Crack—Rialto & La Mont.

SAN FRANCISCO

Orpheum—Four Marx Bros.—Lang & Vernon—Lydia Barry—Innis Bros.—La Pilarica Three—Garcinetti Bros.—Lydell & Macy—Lane & Hendricks.

ST. PAUL

Orpheum—Sealo—Jim Cullen—Adolphus—Toney & Norman—Jue Quon Tai—Van & Corbett—Espe & Dutton.

SEATTLE

Orpheum—La Bernicia—Patricola & Delroy—Boyce Combe—Leo Zarrell—Howard's Ponies—Keane & Whitney.

SALT LAKE CITY

Orpheum—Ed. Janis Revue—Moss & Frye—Ruth Howell Duo—Kellam & O'Dare—Fred Lindsay—Frank Farron—De Haven & Nice.

VANCOUVER

Orpheum—The Storm—Pedestrianism—Libonati—Bill Robinson—Keegan & O'Rourke—Gordon & Ford—Redford & Winchester.

WINNIPEG

Orpheum—Kinzo—Daniels & Walters—Harry Kahne—Ruby Norton—Hal Skelly—Miller & Mack—Bostock's Riding School.

F. F. PROCTOR

Week of Jan. 30, 1922

NEW YORK CITY

Fifth Avenue (First Half)—Cahill & Romaine—Ed. Hill—Downey & Claridge—Harry Beresford Co.—Mullen & Francis—Love Shop—McFarlane & Palace—Lillian Conro Bro. (Second Half)—Rudell & Dunegan—Eight Lunatic Chinks—Willa & H. Brown—Welch, Mealy & Montrose—Diamond & Brennan—John O'Malley Co.

23rd Street (First Half)—Sidney Taylor Co.—Theo. & Dandies—Connell Leonz & Zappy—Wm. A. Weston Co.—Ray Hughes Co.—Murdock & Shadney. (Second Half)—Nell O'Connell—Joe Laurie, Jr.—Four Sunshine Girls.

58th Street (First Half)—Weber & Elliott—B. A. Rolfe Co.—Allman & Woods—Mora Jane Co.—Frank Wilcox Co.—Craits & Healy. (Second Half)—Ed. & Eva Redding—Jack Norworth—Murdock & Kennedy—Hendee Troupe.

125th Street (First Half)—John McGowan—Vie Quinn Co.—Sunshine Girls—Hoffman & Hughes—Bentley Daxey Co. (Second Half)—Maude Feeley Co.—Emma O'Neil—Seebacks—Theo & Dandies—McLoughlin & Evans—Healey & Cross.

ALBANY

(First Half)—Marie Hart Co.—Frank Marley—Silvers & Duval—Galletti & Kokin—Primrose Three—Mack & Brantley. (Second Half)—Lane & Whalen—Lonna Nacenzio—Earle & Sunshine—Wilson & McAvoy—Joe Towle—Dummies.

MT. VERNON

(First Half)—Seebacks—Frank Mulane—Robisons Pierce—Grace Huff Co.—George Jessel. (Second Half)—Ford & Cunningham—Herras & Wills—Peggy Parker Co.

NEWARK

(First Half)—Peggy Parker Co.—Herras & Willas—Fritzie Scheff—Moore & Jane—Donegan Allen—Burtons—Roy & Arthur—Mehlinger & Meyers—M. & T. White. (Second Half)—Shields & Kane—Frank Mulane—Mullen & Francis—Peggy Hope Co.—Selbini & Grovini—Ed. Lee Wrothe & Martin—Archie & E. Pritchard.

ELIZABETH

(First Half)—Arnold Grazer—Crane, May & Crane—Casting Campbells. (Second Half)—Levine Ordway & Dort—Harry Cooper—Roy & Arthur.

SCHENECTADY

(First Half)—McDonald Three—Shields & King—Howard & J. Chase Co.—Reed & Tucker—Frankie Heath Co.—Salador Review. (Second Half)—Pershing—Murray Girls—Keene & Williams—Mary Lawlor Co.—Bert Fitzgibbons—Mary Hart Co.

TROY

(First Half)—Lane & Whalen—Lonna Nacenzio—Earle & Sunshine—Wilson & McAvoy—Joe Towle—Dummies. (Second Half)—Mack & Brantley—Julie Curtis—Silvers & Duval—Conlin & Glass—Primrose Three—Galetti & Kokin.

YONKERS

(First Half)—Peggy Hope Co.—Walmsley & Keating—Ryan & Ryan—Levine Ordway & Dorf—Sylvester Vance—Hendee Troupe. (Second Half)—Robinson & Pierce—Snyder Meland Co.—Nora Jane Co.—Crane, May & Crane—Connell Leonz & Zippy—Gordon & Yates.

B. F. KEITH VAUD. EX.

Week of Jan. 30, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Diamond & Brennan—Dancing Shoes—Rudell & Dunegan—Fizled—Jennings & Howland—Selbini & Grovini. (Second Half)—Lee & Cranston—Scotch Lads & Lassies—Ray Hughes—McFarlane & Palace.

ALLENTOWN

(First Half)—Davis & Walker—Case & Davis—Carnival of Venice—Geo. Austin Moore—Herbert Duo. (Second Half)—Lane & Whalen—Heney Lewis & Grace—Janet of France—Claude & Marion—Stars Record.

AMSTERDAM

(First Half)—Leddy & Leddy—Faden Three—Jas. Bradbury, Jr., Sr.—Rappi—Kitty Francis Co. (Second Half)—Aeroplane Girls—Marie & Marlow—Farrell Taylor Three—Wilson Aubrey Three.

BOSTON

(First Half)—Howard—Frozini—Valentine Vox. (Second Half)—Kane & Grant—Spoor & Parsons.

Boston Theatre—Van Tyson—Anderson Burt—Martha Pryor—Barrett & Cunneen—Berlow Girls.

Grand Opera House—"Sawing a Woman in Two."

Scolley Square—Kate & Wiley—The Lorner Girls—Jarvis Harrison Trip to Hitland.

BINGHAMTON

(First Half)—Homer Romaine—Ahearn & Peterson—Revue De Variete—Three Lees—Nestor & Haynes—Lamb's Manikins. (Second Half)—Duel & Woody—Hunniford—Wanda Ludlow Co.—Rialto—Marjorie Coates.

BROWNSVILLE

Sankus & Sylvers—Platt & Dorsey Girls—Geo. P. Wilson—Telephone Tangle.

BANGOR

(First Half)—Victoria Dupree—Helen Vincent—Clay Robinson—Mathews Blakeney—Warden & Burke—Doree Herself Operalogue. (Second Half)—Lenox Sisters—Joe B. Hurl—Penna Roma—Doree Herself Operalogue—Rucker & Winifred—Peters & Robuff.

BROCKTON

(First Half)—Mack & Laure—Green & Latell—Hickman Bros.—Tango Shoes. (Second Half)—Jada Trio—Black & O'Donnell—Bessie Rempel Co.—Arena Bros.

CLARKSBURG

(First Half)—Van Camp's Pigs—Kentucky Rosebuds—Rome & Gaut—Dr. Harmon. (Second Half)—Archie & G. Falls—Barton & Sparling—Coogan & Casey—Dr. Harmon.

CANTON

Ketch & Wilma—Fisher & Hurst—George Alexander Co.—Cotter & Boulden—Harry Letser Mason—Three Gordons.

CHESTER

(First Half)—Wright & Gamman—Florence Brady—Burns & Lynn—Royal Gascoynes. (Second Half)—Ladora & Beckman—Keeme & Williams—Dixie Four—Dan Coleman Co.

ELMIRA

(First Half)—Jean & White—Hunniford—Donna Darling Co.—Manuel Romaine Co.—At the Party. (Second Half)—Warren & Wade—Ahearn & Peterson—Revue De Variete—Nestor & Haynes—Lamb's Manikins.

WATSON

(First Half)—Lane & Whalen—Heney & Lewis Grace—Janet of France—Claude & Marion—Stard's Records. (Second Half)—Davis & Walker—Case & Davis—Carnival of Venice—Geo. Austin Moore—Herbert Duo.

FALL RIVER

(First Half)—Two Stenares—Millard & Marlin Marie & Ann Clark—Kavanaugh & Everett. (Second Half)—Stone & Ioleen—Gray Old Rose—Hickman Bros.—The Great Kobin.

FITCHBURG

(First Half)—Al. & May Lorella—Stone Ioleen—Barry & Leighton—Howard & Sadler—Roland Travers Co. (Second Half)—Kit Karson—Two Stenars—Marie & A. Clark—Greenlee & Drayton—Harry Fisher Co.

GREENSBURG

(First Half)—Firmin & Oldsmith—Walsh & Austin—Jack Lavier—Telephone Tangle. (Second Half)—Kentucky Rosebuds—Alf. Grant—Wm. & Mary Rogers—Herbert's Dogs.

HOLYOKE

(First Half)—Five Tamakis—Lexey & O'Connor—LeMaire & Hayes—Duval & Symonds. (Second Half)—Alma Neilson Co.—Trennel Trio—Wm. Halley—Mimic World.

HAZELTON

(First Half)—Arthur Finn Co.—Helen Moretti—McCoy & Walton—Lawrence Bros. & Thelma. (Second Half)—Frank Markley—Conn & Albert—Big Three—Lorimer & Hudson.

HARRISBURG

(First Half)—Sherman & Rose—Keene & Williams—Maker & Redford—Angel & Fuller—Blackstone. (Second Half)—Samstead & Marion—Coffman & Caroll—Murphy & White—Kirksmith Sisters—Cartmell & Harris.

HAVERHILL

(First Half)—Arena Bros.—Worth Wayton Four—Bessie Rempel Co.—Coom, Mortimer & Harvey. (Second Half)—Mayon & Morris—Earl & Sunshine—Green & Lafell—Barry & Layton—International Seven.

ITHACA

(Second Half)—Homer Romaine—Peel & Corvan—Donna Darling Co.—Gibson & Price—At the Party.

JAMESTOWN

(First Half)—The Rickards—Rogers & Gregory—Anita Arliss Boys. (Second Half)—Witt & Winters—Rose Allen Co.—Gildea & Jafolo.

JOHNSTOWN AND PITTSBURGH

Hilda's Boudoir—Alfred Denmore—Tuscano Bros.—Brooks & Morgan.

(Continued on page 25)

L. J. K. HEIL says

Many present stars of vaudeville were pioneer subscribers of MADISON'S BUDGET. For instance, there is a letter on file from Jack Norworth which reads, "Use my name anytime you want to, and tell them I said MADISON'S BUDGET is the best ever. Fine and daisy, and worth a hundred times the price." MADISON'S BUDGET No. 18 has just come out and I know it is going to outsell all previous issues because I believe it is the best bunch of comedy material Mr. Madison has ever written. MADISON'S BUDGET No. 18 contains a large assortment of cracker-jack monologues, parodies, sidewalk acts for two males, acts for male and female, a sketch for four people, minstrel first parts and finale, two hundred single gags, funny stage poems, and a one-act musical tab. Price ONE DOLLAR a copy. Send orders to **L. J. K. HEIL, 1052 Third Avenue, New York.**

WALTER NEWMAN

IN PROFITEERING, WRITTEN BY WALTER NEWMAN

BY ACTUAL COUNT 97 BIG LAUGHS IN 16 MINUTES

B. F. KEITH'S WORLD'S BEST VAUDEVILLE **Direction—W. S. HENNESSY**

COLUMBIA OFFICE CHANGES

A big shift in offices in the Columbia Building took effect on Monday. George Dresselhouse, general manager for Hynicka & Herk Enterprises, moved to the tenth floor to the offices of E. Thos. Beatty and Sim Williams, taking Lew Talbot with him.

The Burlesque Booking Exchange has taken the offices on the third floor formerly occupied by Dresselhouse and Talbot.

Beatty is located on the eighth floor in the American Burlesque Circuit office. Williams and Sam Morris are located at present on the tenth floor in offices adjoining their former offices.

BOOKED FOR STOCK

Lou Redelsheimer's booking for this week at the Gayety, Philadelphia, include Sam Bachem, Abe Leonard, Bert Lester, Vivian Lawrence, Geraldine Boyer and Floy Ward. The cast will go to the Folly, Baltimore next week. At the Trocadero he booked Oce Hamilton, Harry De Witt, Billy Schuller, Adele Wade, and Hattie Beall. This cast will go to the Majestic, Scranton, next week.

BROADWAY DUO BOOKED

Phil Fletcher and "Pasquale," formerly in burlesque, have been routed for a tour of the Loew time in their musical act entitled the "Broadway Duo." They open at the National Theatre Feb. 20, under the direction of Bert Jonas.

REMAIN WITH SHOW

John O. Grant and Babe Healy will remain with Lena Daley and her "Kandy Kids" for the balance of the season. Arrangements have been completed satisfactorily to both parties.

VAIL IS PEOPLE'S MGR.

PHILADELPHIA, Pa., Jan. 28.—Billy Vail has been appointed manager of the People's Theatre, this city.

RUTH WHEELER ILL

Ruth Wheeler of Jean Bedini's "Chuckles of 1921" was out of the cast at the Winter Garden last Saturday on account of illness. Miss Wheeler has the influenza and will not be able to re-join the show for another week or so.

HENDERSON ENGAGED

Frank E. Henderson, Jr., assistant treasurer, and son of the owner of the Majestic Theatre, Jersey City, has announced his engagement to Miss Alta Anderson a non-professional of Asbury Park.

BABE LA VETTA HOME

Babe La Vetta is spending this week at her home in West Virginia, while "Hello 1922" is playing the Peoples, Philadelphia. She was given permission by Owner James E. Cooper to take the week off. She will re-join the show next week in Baltimore.

ORPHANS FILM IN NEW ORLEANS

NEW ORLEANS, La., Jan. 30.—D. W. Griffith's new picture "Orphans of the Storm," opened at the Shubert St. Charles Theatre, here tonight, for an indefinite run. Mr. Griffith attended the opening performance in person.

MARION RETURNING TO STAGE

Dave Marion will return to the stage next season at the head of his own company. Marion has not been seen on the stage for several seasons.

HELEN STANLEY BACK

Helen Stanley has returned to the cast of "Chuckles," playing the Shubert time, after an illness that confined her to her home for several weeks.

BIG WEEK FOR "FOLLIES"

MONTREAL, Can., Jan. 30.—Barney Gerard's "Follies of the Day" played to over seven thousand dollars gross last week at The Gaiety Theatre.

NEW AGENCY FORMED

Edward Heron and Harry Bond, of the Heron, Bond Producing Company, will amalgamate with the Louis Hallett Exchange, located in Room No. 422 of the Putnam Building, on February 1. The organization will be known as the Heron, Bond and Hallett Agency.

MERRIGAN & HAWORTH CLOSING

Merrigan & Haworth will close with the "Maids of America" at Miner's Bronx this Saturday night.

McINNEREY REPLACES SUTTON

Jim McInnerey, straight man, replaces Brad Sutton with Lew Talbot's "Lid Lifters" next week.

LEON DEVERE CLOSING

Leon DeVere closes with the "Whirl of Mirth" at the Star, Brooklyn, this week. Marty Pudig will take his place.

BIG MOSS HOUSE FOR BRONX

Work will be commenced this month on B. S. Moss's new million-dollar motion picture theatre, at Tremont and Webster avenues, the Bronx, revised plans for which were filed last week. The new theatre, the name of which has not as yet been selected, will seat 2,500 people. The building of Moss's new house has been delayed over a year because of the high cost of construction.

The main entrance of the theatre, which will occupy a plot 110x225, will be on Tremont avenue. The building will contain stores on both Tremont and Webster avenues. It is expected to be opened on or about Thanksgiving Day, 1922.

CHORUS GIRL DIES

"Spike" Owens, a chorus girl with the "Girls from Joyland," died in Allentown while the show was playing there last week. The body was shipped to her home in St. Louis.

WANTED

QUARTETTE, TRIO OR DUO
ALSO DANCING ACT
MUST BE TALL, GOOD LOOKING

PLAY PARTS

BARNEY GERARD'S
GIRLS-DE-LOOKS

COLUMBIA THEATRE BUILDING, SUITE 806-807

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Featured Singing Comedian—Garden Frolics—At Liberty Next Season—En Route Columbia Circuit

FRED MOSHER
A DISCIPLE OF KING FUN — ECCENTRIC DUTCH COMEDIAN — BATHING BEAUTIES

MABEL (MIDGIE) HOWARD
RECORD BREAKING SOUBRETTE—Second Successful Season with Jack Reid's Record Breakers

JOSIE WEST
Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

VI KELLY
INGENUE — SWEET SWEETIE GIRLS

INGENUE PRIMA DONNA **ANITA STONE** JIMMY COOPER'S BEAUTY REVUE

GRAYCE ROBERTSON
PRIMA DONNA
THE GIRL WITH THE ACCORDION WITH LENA DALEY AND HER KANDY KIDS

ALEX SAUNDERS
DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

BETTY DELMONTE
INGENUE — JIMMY COOPER'S BEAUTY REVUE

JOHNNY BAKER
Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

ELEANOR MACK
PRIMA DONNA — SWEET SWEETIE GIRLS

LESTER DORR
COMEDIAN
WITH JAMES E. COOPER'S FOLLY TOWN—GET ME?

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn
JACKIE EDISON YOUR PAL
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations. All improvements. Your comfort is my comfort.

JEAN FOX
INGENUE — MAIDS OF AMERICA

HOWARD HARRISONS LIL
STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

BABE QUINN
Watch Charm Soubrette. — Gus Hill's Bringing Up Father. — No. 1 Company

GEORGE and GOLDIE HART
DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

CHARLIE TAYE
LITTLE BO-PEEP

Chas. V. Markert
LITTLE BO-PEEP

FLO CARTER
DANCING INGENUE. — DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

Norman Hanley
COMEDIAN — TOWN SCANDALS

CHICAGO SHOW REVIEWS

ACADEMY

(Last Half)

Out at the Academy, where Joe Pilgrim commands the works, one can usually find one good attraction out of the five disclosed. The Academy is known as "Show 'em" and here many of our standard attractions have made their initial appearances in the windy city. On the first performance Thursday evening a capacity house was noted, with many agents scattered throughout.

King and Anita Sauls, with a series of lightning cartoons, opened the performance. The couple paint various objects, lamp shades, vases, etc., accomplishing the work rapidly and in unison. They form a neat appearing team and proved a suitable starting attraction.

Norde and Belmont, two female impersonators, had very little difficulty getting started. They offered a routine of singing and dancing, with one of the members displaying a remarkably cultivated voice, while the other proved an exceptionally clever dancer. They did not disclose their identities until their finish and they fooled the audience completely.

Verge and Hamilton, man and woman, offered a talking routine that did not fare so well. The couple appear to be capable enough to handle real material and the chances are very good for them providing they replace their present talk for something that is more suitable to them.

Three Beauties is another act that went the way of those that have tried and failed. It introduces three women, one a scrub woman, one a maid and the other as the mistress. They offered singing and talking. The singing could be greatly improved upon and their talk needs the care and advise of a writer of material.

Morton and Mack, blackface comedians, scored with a good line of comedy talk that registered for laughs. One of their best bits is a boxing scene, which takes place behind a transparent drop. This scene kept the audience in a continual laughing state and proved a distinct novelty. They closed in one with instruments and a bit of dancing.

Lottie Mayer and her Diving Girls, a standard vaudeville attraction, closed the performance, proving extremely interesting. H. F. R.

CHATEAU THEATRE

(Last Half)

A small, but appreciative audience viewed the second performance at the Chateau on Thursday evening. The first evening performance at this theatre usually carries the capacity business. The program was well arranged and ran speedily throughout.

Herbeta Beeson, working as a female impersonator, executed many difficult feats on the tight and slack wire, carrying his entire routine without a hitch or "stalling." Beeson worked with a will and put his offering across for much applause. He formed a good opener and gave the program a splendid start.

Bobby & Earl, man and woman, offering singing, talking and dancing of the appreciative sort. Their talk is handled neatly and they get many of their gags over to big laughs. They are an evenly matched couple and work in unison.

Al and Augie Knight scattered laughs broadcast with their comedy offering, which involves matrimonial affairs. It tells a story of a young married couple that have separated and after a year happen to run into one another. Snappy talk, intermingled with a few singing numbers, registered the act distinctly.

Bert Howard, played the piano and told numerous stories concerning experiences he has had. Howard handles his material splendidly and gets good results with it. The audience laughed at many of his snappy stories and applauded his piano work.

The District School, along the lines of similar acts of its kind, closed the show. There is plenty of lively work presented however with singing and dancing standing out most prominently. They succeeded in holding the major portion of the house seated until they had completed their finale. H. F. R.

WEBSTER WITH CARRELL AGENCY

CHICAGO, Ill., Jan. 30.—George H. Webster, who has been conducting the Webster Circuitt of the Northwest, with offices in Minneapolis, returned to Chicago and has become a member of the Carrell Booking Agency of this city. The Webster houses throughout the northwest will be added to the Carrell Agency.

KELSO BROTHERS SPLIT

Joe and Harry Kelso, who have for several years been doing a singing and talking act, have split.

Harry will do a new four-act with Ed. Quigley. Miss Darley and Rupert Cuthbert, while Joe is to join Norris Cummings.

KEDZIE

(Last Half)

Comedy reigned supreme out at the Kedzie for the second performance on Friday night. The program proved interesting and seemed to meet with the approval of those who made up the audience.

Al Stryker, a contortionist, was the official starter. He makes his entrance in a sort of "I don't care" manner and then enters into his working routine, of bending and contortion tricks. After much twisting of his body and many difficult stunts he departs in the same manner and style as he entered.

The Two Rozellas, man and woman, proved delightful with violin and harp playing. The man is a comic that secures laughs through his antics. He plays upon a freak instrument, representing a lamp post and plays well. The lady is an accomplished harpist and her solo work called for big applause. The act won out splendidly and was relished.

Lester and Moore, two men, offered a fast routine of dance steps and then went in for chatter and singing. Their talk stirred up quite some laughter and their dancing enthusiastic applause.

Howard and White presented a comedy playlet, which opens to full stage displaying the interior of a room disclosing twin beds, separated by a screen. Here some good wholesome talk is had, which bubbled with bright material of a matrimonial nature. Laughs were plentiful and the vehicle won out on its merits.

Bert Lewis, the southern syncopater, just stopped proceedings at this juncture. Lewis has a splendid assortment of stories, that he tells in showmanship style. His songs have been well selected and he discloses the fact that he possesses the knack of singing them like they should be rendered. He is a true artist and was deserving of the hit he registered for.

Rubeville, composed of ten men—nine of whom appear in rube dress, offered snappy band selections, some good stories and a few singing numbers. The act was recently reviewed at the Majestic. They made a splendid closing attraction for this outlying theatre. H. F. R.

SHUBERT ACTS SWITCHED

Several switches were made at the last minute in the bills presented by the Shubert Vaudeville Circuit at their Buffalo and Toronto houses this week.

Leona LaMar, scheduled to play Toronto this week, was held over in Buffalo for a second week.

Hetty King, who was supposed to play Buffalo this week, was shifted to Toronto. This makes the third time Miss King has played the house in seven weeks.

Nonette replaced Hetty King at Buffalo, and Adele Rowland, who was also to have gone to Buffalo, is laying off.

SHUBERTS TO BUILD IN TORONTO

TORONTO, Can., Jan. 30.—The Shubert interests are looking for a site here to erect a theatre. At present the Shubert Vaudeville is playing at the Royal Alexandra Theatre. The new house is to play road attractions, and the Alexandra will continue with the vaudeville policy as at present.

WILL NOT PLAY MONTREAL

The Shubert Vaudeville will not play Montreal, as announced last week. Negotiations have been called off. The Shubert Vaudeville did try Montreal for a week, some time ago, but business was off, and the project was discontinued. The Montreal house was to have opened with vaudeville on Jan. 30.

TANGUAY BACK ON COAST

Eva Tanguay has cancelled all eastern booking on the Pan. Time and has jumped from New York to San Francisco to open there for Pantages this week. She will appear two weeks at San Francisco and two weeks at Los Augeles. She is assisted by Ted Waldman and Carl Freed, with his musical spoons.

MARCUS BOOKING STRAND

Fally Marcus has added the Strand Theatre, Newark, N. J., to the list of houses he is already booking. The Strand will play five acts of vaudeville and pictures.

GEORGE N. BROWN

The World's Champion Walker

George N. Brown was born in Watkins, N. Y. Brown won his first race at the age of 15 years. He is now 29 years of age, 5 ft. 9 in. in height and weighs 153 lbs. He has participated in 137 races and lost but 4 of them, those of which were handicap races.

He has been an amateur walker for 2 years, has won 67 medals and 14 trophies, also the Richard K. Fox belt worth $2,000, the only belt ever given a walker by Mr. Fox. Brown says, "This belt was given me outright and can never be taken from me."

Mr. Brown has been a professional walker for 6 years. One of his records is that of walking 100 miles in 14 hours and 34 min. 26 seconds. This is at present the world's record for that distance. This record was made by Brown on May 30th, 1910, at Petersboro, Can. Since that time, Mr. Brown has not lost a single race and expects to hold the championship for at least 10 more years. Up until that time he is open to meet any man in the World in a heel and toe Walking contest, for the distance from 1 to 1,000 miles.

GEORGE N. BROWN

MR. BROWN HAS WORN

SMITH HOSE

in walking over 30,000 miles. Smith Hose has helped Mr. Brown to break all world's records. The following are some of the statements that Mr. Brown makes for Smith Hose:

"Philadelphia, Pa.
"November 9th, 1921.

"Mr. Herman M. Smith,
"De Ruyter, N. Y.
"My Dear Friend Herman,

"I have used several pairs of your hose and will safely say that they are the finest stockings that I have ever had the pleasure of putting on my feet; in fact, I would not be a minute without them.

"I have used them in all my races, and in my last race from Hartford to Milwaukee they were a great help to me in breaking the World's record for that distance. I have had several hundreds of people ask me what kind of hose I thought best, and believe me I could not say Smith Hose quick enough. I trust that my many friends around this little old world have as much pleasure out of them as I have had. I know that their foot troubles would soon be ended. My feet used to perspire very much, but now that's gone, so there is not a word that is good enough to say about your wonderful Smith Hose. Many thanks to you for keeping my feet in such wonderful shape for all these years. Thanking you very much for your kindness to me in the past and future, I beg to remain,

Yours very truly,
GEORGE N. BROWN,
World's Champion Walker.

As an advertisement I will send any one connected with the theatrical business a pair of my hose at wholesale prices. Anyone wishing to insure the comforts of their feet should try a pair. **Smith Hose** are made in both ladies' and gentlemen's styles in silk, lisle, cotton and wool. Any pair that does not give perfect satisfaction will be replaced free of charge.

Sample pair of men's in wool and silk at the following advertising prices sent postpaid to any address. Silk and wool 75c.; state which kind.

Cotton and Lisle, 50c. State which. Ladies' at the same prices.

HERMAN M. SMITH

MANUFACTURER

DE RUYTER, NEW YORK

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ASK MR. LEW KELLY, HE KNOWS

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MR. MANAGER—I AM READY TO WRITE AND PRODUCE AN ORIGINAL SURE-FIRE SHOW, IN ITS ENTIRETY, BOOK, LYRICS AND MUSIC. I SAID ORIGINAL SURE-FIRE.
TO SOME THIS MAY SOUND AS A RAVE OR RANT,—BUT—
DARE ME TO PROVE IT, OR BET ME I CAN'T
NOW WITH WM. VAIL'S SWEET SWEETIE GIRLS

CIRTNECCE NAIDEMOC **ERNIE MACK** WITH FRANK FINNEY REVUE
DIRECTION ROEHM & RICHARDS

BUBBLING WITH PERSONALITY | THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT **ESTELLE (ARAB) NACK** | 1921 :: 1922 PUSS PUSS

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A NEW SOUBRETTE **BABE ALMOND** WITH IRONS AND CLAMAGE TOWN SCANDALS

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SINGING AND DANCING SPECIALTY
JUVENILE AND INGENUE SOUBRETTE
HUGHIE and PHOEBE **PREST** WITH BILLY K. WELLS SUGAR PLUMS

LILLIAN BESSENT
A BLUE SINGER INGENUE — GARDEN FROLICS

PAULINE RUSSELL
INGENUE — BABY BEARS

NAN SHANNON
PRIMA DONNA — OLYMPIC, NEW YORK, THIS WEEK

LEE HICKMAN
TRAMP COMEDIAN — PUSS PUSS, GAYETY, BROOKLYN

VAUDEVILLE BILLS

(Continued from page 21)

JERSEY CITY
(First Half)—Milton Pollock Co.—Nevins & Guhl—Healey & Cross—Crough & Henry—Hartley & Gee. (Second Half)—Geo. Moore & Jane—Wm. A. Weston Co.—Griffin & Dobson—Wm. Morris Co.—Combe & Nevins.

LANCASTER
(First Half)—Mack & Brantley—Callan & Matthews—Gillen & Mulcahey—Kirksmith Sisters. (Second Half)—Adams & Blanchette—Hal Johnson Co.—Bobbe Folsom—Ryan Weber & Ryan.

LYNN
(First Half)—Jada Trio—Roger Gray Co.—Lew Dockstader—Steed's Sextette. (Second Half)—Millard & Marlin—Howard & Sadler—Kavanaugh & Everett.

LEWISTON
(First Half)—Lenox Sisters—Joe Burl—Penn Roma—Rucker & Winifred—Peters & Lebuff. (Second Half)—Helen Vincent—Matthews & Blakeney—Worden & Burke—Victoria Dupree.

LAWRENCE
(First Half)—Manns Bros.—Earle & Sunshine—Geo. & Ray Perry—Willie Solar—Two Little Pals. (Second Half)—Cook, Mortimer & Harvey—Kern Crisps Co.—Wort Wayton Four—Tango Shoes.

MCKEESPORT
(Second Half)—Joe Allen—Evelyn & M. Ross—The New Leader—Maxfield & Golson—Claire & Atwood.

MIDDLETOWN
Maurice & Mora—Leo Haley—Chandon Trio.

MORRISTOWN
Baggart & Sheldon—Joe Parsons—Nevins & Guhl—"Sawing a Woman in Two."

MANCHESTER
(First Half)—Anna Francis—Goldie & Thorne—Hamilton & Barnes—Al Moore Band. (Second Half)—Manns Bros.—Walter Fenner Co.—Willie Solar—Roland Travers Co.

NORWICH
Carmen Ercell.

NEW CASTLE
(First Half)—E. & M. Ross—Alf. Grant—The New Leader—Wm. & Mary Rogers—Sankus & Sylvester. (Second Half)—Osaki & Taki—Deland & Blair—Jack Lavier—Morgan & Binder—Oversea's Revue.

NORWICH
(First Half)—John LeClair—Wood & Lawson—Cunninghan & Bennett—Ziggler Kids. (Second Half)—Chas. Tobias—Creedon & Davis—Billy Bouncer's Circus.

NEW LONDON
(First Half) — Robinson's Baboons — Walsh, Reed & Walsh—Chas. Keating Co.—Wm. Healey—Chando Trio. (Second Half)—Wolford & Burgard—Duval & Symonds—J. C. Mack Co.

NEW BRITAIN
(First Half)—Joe Parsons Co.—Frank Stafford Co.—Harvey DeVora Trio—Billy Bouncer's Circus. (Second Half)—Morati & Harris—Chas. Keating Co.

NEWPORT
(First Half)—Greene & Drayton—The Great Kogan. (Second Half)—Roger Gray Co.—Seed's Septette.

NEW BEDFORD
Laura Ordway—Alma Nielson—Lew Dockstader—Two Little Pals.

OLEAN
(First Half)—Rose Allen Co.—Duel & Woody—Gildea & Jafolo—Witt & Winters. (Second Half)—The Rickards—Rogers & Gregory—Anita Arliss Boys.

PITTSBURG
Cliff Jordon—Harriman Sisters—Campbell & Ray — Cronin & Hart — The Melofuns — Nancy Boyer—Dave Bernie—Wise & Wiser.

PITTSBURG-JOHNSTOWN
Calvin & O'Connor—Primrose Trio—Sullivan & Meyers—Geo. Webb Co.—Alf. Farrell—Jim & G. Gilfoyle.

PITTSFIELD
(First Half)—Maurice & Mora—Wolford & Burgad—Miller & Anthony—Chas. Tobias. (Second Half)—Sherlock Sisters Clinton—John LeClair—Craddock & Shadney—Dewitt & King—Five Tamakis.

PASSAIC
(First Half)—Eckhoff & Jordon—Harry & G. Ellsworth—Four Entertainers—Honey Moon Inn—Pegg Bremen & Bro. (Second Half)—Hardy Bros.—Harvey DeVora Trio—Will Stanton Co.—Clarice Vance—Green's Harmonists.

PATERSON
(First Half)—Baldwin Austin & Gaines—Fred & A. Whitman—Sabbott & Brooks—Carmen Ercell. (Second Half)—Boland Knight—Sylvester & Vance—Morton Jewell Co.

PHILADELPHIA
Wm. Penn (First Half)—Ladora & Beckman—Dixie Four—Dan Coleman Co.—Flo & Ollie Walters—Morton Jewell Co. (Second Half)—Wright & Gamman—Florence Brady—Baroness De Hollob—Burns & Lynn—Royal Gascoynes.
Keystone—Golden Gate Three—Willis Smith—Jack Norton Co.—Wilson & McAvoy—Royal's Elephants.
Girard (First Half)—Baroness De Hollob—Farrell Smith Co.—Jack Roof Co. (Second Half)—Jones & Jones—Ben Smith—Jack Roof Co.

QUEBEC
Potter & Hartwell—Jane & Miller—Eric Zardo—Wilson & Kelly.

READING
(First Half)—Samstead & Marion—Green & Burnet—Baby Marie Osborn—Sargent & Marvin—Malia & Bart. (Second Half)—The Faynes—Whitfield & Ireland—Monde.

WANTED HIGH CLASS
MUSICIANS
On all Instruments. Only those that mean business need apply.
H. I. SMITH
129 South 8th St. Allentown, Pa.

SHAMOKIN
(First Half)—Warren & Wade—Peel & Corvan—Hal Johnson Co.—Paramo—Rialto's Look. (Second Half)—Jean & White—Jean & Elsie—Nobody Home—Manuel Romain Trio—Paul & Pauline.

STAMFORD
(First Half)—Melnotte Duo—Dixie Hamilton—Quinn & Caverly—"Sawing a Woman in Two." (Second Half)—Hoffman & Hughes—H. & G. Ellsworth—Walsh, Reed & Walsh—Mildred Harris Co.

SO. NORWALK
Melnotte Duo—Redmon & Wells—Frank Stafford Co.—Wilson Bros.—John Elliott Girls.

SHENANDOAH
(First Half)—Frank Markley—Con & Alberts—Big Three—Lorimer & Hudson. (Second Half)—Arthur Finn Co.—Helen Moretti—McCoy & Walton—Lawrence Bros, Thelma.

SYRACUSE
(First Half)—Josephine & Harrity—Hightower & Jones—Chas. Grady Co.—Gilbert & Arnette—Bowman Bros.—American Belfords. (Second Half)—Harry DeCoe—Smith & Neiman—Faden Three—Bobby Bernard Co.—Montgomery & Allen—Denno Sisters, Thibault Cody.

SARATOGA
Lexey & O'Connor—Folly & Oz—Miller & Anthony.

TORONTO
Larry Comer—Hicky & Hart—Shireen—Adler & Dunbar.

UTICA
(First Half)—Jason & Harrigan—Wild & Hill—Lockett & Lynn—Finley & Hill—Wilson Aubrey Trio. (Second Half)—Gilbert & Arnett—Tom Kelly—Six American Belfords.

WHEELING
(First Half)—Archie & G. Falls—Maxfield & Golson—Deland & Blair—Coogan & Casey—Frank Dobson Co. (Second Half)—Van Camp's Pigs—Rome & Gaut—Jeannette Childs—Daly, Mack & Daly.

WASHINGTON
(First Half)—Platt & Dorsey Girls—Jeannette Child—Herbert's Dogs. (Second Half)—Firmin & Oldsmitt—Walsh & Austin—Eugene & Finney.

WOONSOCKET
(First Half)—Marvin & Morals—Kit Karson—Janis & Chaplow. (Second Half)—French Dressing—Bowman & Gibson—Ed. Hill.

W. HOBOKEN
(First Half)—Reddington & Grant—A. & L. Bell—Will Stanton Co.—Burke & Durkin—Johnny Elliott Girls. (Second Half)—Bolger Bros.—Ryan & Ryan—The Love Shop—Janis & Chaplow—Sully, Rogers & Sully.

WASHINGTON
Johnson Baker & Johnson—Picture Star—Norton Melnotte—Hampton & Blake—Anna Belle.

WILMINGTON
(First Half)—Wyatts Scotch—Lads & Lassies—Boland Knight—Williams & Lusby—Ben Smith. (Second Half)—Fern, Bigelow & King—Arthur Whitelaw—Juvenility—Eddy & Mariam—Flo & Ollie Walters.

YORK
(First Half) — Monde — Murphy & White — Nobody Home—McCool & Rarick—The Faynes. (Second Half)—Sherman & Rose—Green & Burnett—Sargent & Marion—Blackstone.

W. V. M. A.

CHICAGO
American (First Half)—Ray Fern & Marie—Bowers, Walters & Crocker. (Second Half)—Cleveland & Courtney—Wayne, Marshall & Candy.
Lincoln Hippodrome—Wayne, Marshall & Candy—"A Night in Dixie."
Kedzie (First Half)—Three Melvins—Corbin & Wood—Hall & West—A Modern Cocktail. (Second Half)—A Little Cottage.
Empress (First Half)—Eddie, Vinie & Co.—Bett's Seals—Lewis & Rogers—Dan Sherman & Co. (Second Half)—Pershing—Fiddler & Perry—Rita Gould—Dreams.

ATCHISON, KANS.
Orpheum (First Half)—Kitty Thomas—Bennington & Scott—Josephine Worth & Co.—Barr & La Marr—Tile & Tide.

ALTON, ILL.
Hippodrome (First Half)—Winter Garden Four—Kenny, Mason & Scholl. (Second Half)—Kennedy & Davies—The Wintons.

BLOOMINGTON
Majestic (First Half)—Fisher & Lloyd—Ed. & Birdie Conrad. (Second Half)—Ross & Foss—McGrath & Deeds—Roberts & Clark Co.

BARTLESVILLE, OKLA.
Odeon (First Half)—Flaherty & Stoning. (Second Half)—Elliott Johnson Revue—Adams & Thomas.

CHAMPAIGN
Orpheum (First Half)—Austin & Cole—Mack & Stanton—Hanako Japs—Jack Rose & Co.—"Sawing a Woman in Half." (Second Half)—Ed. & Birdie Conrad—Ernest Hiatt—"Sawing a Woman in Half."

CENTRALIA, ILL.
Grand (First Half)—Cook & Valdare—Kennedy & Davies—Lutes Bros.—Fred Hagen & Co.—Fields & Harrington. (Second Half)—Gardiner & Aubrey—Mell Klee—Kinkaid Kilties.

CEDAR RAPIDS, IOWA
Majestic—Lohse Sterling—Stein & Smith—Dance Flashes—Joe Bennett—Chas. Harrison & Co.

CLINTON, ILL.
Clintonian—Hart & Francis—Cook & Rosevere.

DAVENPORT, IA.
Columbia (First Half)—Margaret Ford—Holliday & Willette—Four Flying Valentinos. (Second Half)—Noel Lester—Chas. Harrison—Harry and Emma Sharrock—Joe Bennett—Capt. Bett's Seals.

DUBUQUE, IOWA
Majestic—Chas. & Anna Glocker—Larry Harkins & Co.—Watts & Ringold—The Wonder Girl.

DECATUR
Empress (First Half)—Henry & Moore—Chas. Burkhardt & Co.—Bert Howard—Winton Bros. (Second Half)—Trixie Friganza.

ELGIN, ILL.
Rialto (First Half)—Monroe Bros.—Story Book Revue. (Second Half)—Jess & Dell—Kurt & Edith Kuehn—Dan Sherman & Co.

E. ST. LOUIS, ILL.
Erber's (First Half)—Max Bloom & Co.—McGrath & Deeds—Johnnie Conlon. (Second Half)—Winter Garden Four—Fields & Harrington.

EDWARDSVILLE, ILL.
Wildey—Cook & Valdare—Sid Lewis.

FORT SMITH, ARK.
Tyler & St. Clair—Rinehart & Duff—Scanlon, Denno Bros. & Scanlon.

GRAND ISLAND, NEB.
Majestic—Foster & Peggy—Marshall & Conner—Hite Reflow & Co.

GALESBURG
Orpheum (First Half)—Georgia Howard—Kitner & Reaney—Ross & Wyse Co. (Second Half)—Alf. Rippon—Summer Eve.

HANNIBAL, MO.
Price (First Half)—Murray—Rose Sisters—Riorden Duo—McGrath & Deeds—District School. (Second Half)—Nippon Duo—Jimmy Savo & Co.—"Sawing a Woman in Half."

JOLIET, ILL.
Orpheum (First Half)—Noel Lester & Co.—Stone & Hayes.

JOPLIN, MO.
Electric (First Half)—Marie Dore. (Second Half)—Flaherty & Stoning.

KANSAS CITY, MO.
Globe (First Half)—Gordon & Gordon—Manning & Manette—Tom Brown's Yachting—Lawrence Johnston. (Second Half)—Ford & Packard—Chamberlain & Earl—Alex. Melford & Co.

LINCOLN, NEB.
Liberty (First Half)—Ford & Packard—Bennee One—Adelaide Bell & Co.—Chamberlain & Earl. (Second Half)—Bennington & Scott—McCarthy & Gale—Evelyn Phillips & Co.—Millon & Renn—Smiles.

MADISON, WISC.
Orpheum (First Half)—Marlow & Thurston—Warren & O'Brien—Carl Emmy & Pets. (Second Half)—Jim Fulton & Co.—Gibson & Betty—Cecil Grey—"Rubeville"—Clay Crouch.

NORFOLK, NEB.
Auditorium (Sunday—1 Day)—Joe Martini—Tracy, Palmer & Tracy. (Thursday—1 Day)—Foster & Peggy—Marshall & Conner—Hite Reflow & Co.

OMAHA, NEB.
Empress (First Half)—Foster & Peggy—Evelyn Phillips & Co.—Mellon & Renn—Smiles. (Second Half)—Frish Rector & Toolin—Josephine Worth & Co.—Frank & Gertie Fay.

OKMULGEE, OKLA.
Orpheum (First Half)—Hugh O'Donnell & Co.—Adams & Thomas—Elliott Johnson Revue. (Second Half)—Ford & Price—Charles Semon.

OKLAHOMA CITY, OKLA.
Orpheum (First Half)—Bally Hoo Trio—Coscia & Verdi—"Our Future Home"—Barry & Whitledge. (Second Half)—Hughes Musical Duo—Taxie—Wanzer & Palmer—The Greenwich Villagers.

PEORIA, ILL.
Orpheum (First Half)—The Sharrocks—Trixie Friganza—Jack Hedley Trio. (Second Half)—Fisher & Lloyd—Dave Schooler—Max Bloom & Alice Sher—Hanako Japs.

QUINCY, ILL.
(First Half)—Alf. Rippon—Summer Eve. (Second Half)—Georgia Howard—Kitner & Reaney—Ross & Wyse Co.

ROCKFORD, ILL.
Palace (First Half)—Gibson & Betty—Cecil Grey—"Rubeville"—Clay Crouch—Jim Fulton & Co. (Second Half)—Marlow & Thurston—Warren & O'Brien—Carl Emmy & Pets.

RACINE, WIS.
Rialto—Prediction—Nada Norraine—"A Night in Dixie"—Corbin & Wood—Jack Hedley Trio.

SIOUX FALLS, S. D.
Orpheum (First Half)—Marshall & Conners—Frish Rector & Toolin—Chabot & Tortini. (Second Half)—Watts & Ringold—Dance Flashes—Raines & Avey—Jack & Jessie Gibson.

ST. JOE, MO.
Electric (First Half)—Rose, Ellis & Rose—Frank & Gertie Fay. (Second Half)—Bennee One—Norris' Springtime Follies.

ST. LOUIS, MO.
Columbia (First Half)—George La Tour—Gardner & Aubrey—"One on the Aisle"—Sid Lewis—District School. (Second Half)—Florens Duo—Fred Hagen & Co.

SIOUX CITY
Orpheum (First Half)—Dezso Retter—Block & Dunlap—Kitty Gordon & Co.—Lynn & Smith—Berk & Sawn. (Second Half)—Four Ortons—Sandy Shaw—Young America—Connolly & Frances—Chabot & Tortini—Adelaide Bell & Co.

SPRINGFIELD
Majestic (First Half)—Doll Frolics—Rita Gould—Kara. (Second Half)—Austin & Cole—Bert Howard—Anderson & Graves—Stone & Hayes—Johnny Coulon.

ST. LOUIS, MO.
Grand Opera—Frank & Clara La Tour—Ford & Goodridge—Russ Leddy & Co.—Ruddy Walker—Petty Reat & Bro.—Alexander & Fields—Howard & Fields—Walton & Brandt—Amaranth Sisters.

TERRE HAUTE
Hippodrome (First Half)—Taylor, Macy & Hawkes—Anderson & Graves—Hope Eden & Prescott. (Second Half)—Barbette—Mack & Stanton—Henry & Moore—Stuart Girls & Band—Jack Rose & Co.—Kara.

TULSA, OKLA.
Orpheum (First Half)—Hughes Musical Duo—Taxie—Wanzer & Palmer—The Greenwich Villagers. (Second Half)—Bally Hoo Trio—Coscia & Verdi—"Our Future Home"—Barry & Whitledge.

TOPEKA, KANS.
Novelty (First Half)—Kitty Thomas—Bennington & Scott—Josephine Worth & Co.—Barr & La Marr—Tile & Tide. (Second Half)—Gordon & Gordon—Manning & Manette—Tom Brown's Yachting—Lawrence Johnston.

POLI CIRCUIT

Week Jan. 30, 1922

BRIDGEPORT
Poli's—Picture.
Plaza (First Half)—Four Readings—Chas. & J. Lewis—Rowland & Meehan—Laurel Lee Co. (Second Half)—Bohn & Bohn—Reban & Mack—Babcock & Dolly—Mary Lawlor Co.

HARTFORD
Palace (First Half)—The Lampinis—Martin & Rogers—Reban & Mack—Florence Tempest & B. Watson—J. C. Mack Co.—Newhoff & Phelps—International Troupe. (Second Half)—LeClaire & Samson—Al Carpe—Century Girl—Cunningham & Bennett—Caesar Rivoli—Six Musical Nosses.
Capitol (First Half)—Bohn & Bohn—Fields & Fink—Hall, Ermine & Brice—Courtney Sisters. (Second Half)—Ecko & Kyao—Clifton & DeRex—Laurel Lee Co.—John Steel—Paul Dinus Revue.

NEW HAVEN
Palace—Picture.
Bijou (First Half)—Ecko & Kyo—Al Carpe—Burke, Walsh & Nana—Babcock & Dolly—Century Girl. (Second Half)—The Lampinis—Chas. Jean Lewis—Lew Brice Co.—Rowland & Meehan.

SPRINGFIELD
Palace (First Half)—LaClaire & Samson—Smith & Niman—Anger & Packer—Polly Moran—20th Century Revue. (Second Half)—Fay & Ross—Frazer & Bunce—One on the Aisle—Newhoff & Phelps—Chas. Ahearn Co.

SCRANTON
Poli's (First Half)—Dell & Gliss—Jack Goldie—Jed's Vacation—Elm City Four—Arman Kaliz Co. (Second Half)—Wardells & LaCosta—Carroll & Gorman—Miss Cupid—Trovato—Bothwell Browne Co.

WATERBURY
Palace (First Half)—Mary Lawlor Co.—Frazer & Bunce—Conlin & Glass—Conroy & Yates—Chas. Ahearn Co. (Second Half)—Four Readings—Fields & Fink—Hall, Ermine & Brice—Polly Moran—Courtney Sisters.

WORCESTER
Poli's (First Half)—Fay & Ross—Clifton & DeRex—"One on the Aisle"—John Steel—Seven Musical Nosses. (Second Half)—Mack & LaRue—Anger & Packer—Conlin & Glass—Conroy & Yate—20th Century Revue.
Plaza—Picture.

WILKES-BARRE
Poli's (First Half)—Wardel & LaCosta—Carroll & Gorman—Miss Cupid—Trovato—Bothwell Co. (Second Half)—Dell & Gliss—Jack Goldie—Jed's Vacation—Elm City Four—Arman Kaliz Co.

MARCUS LOEW CIRCUIT

NEW YORK CITY
State (First Half)—Four Eugene Boys—Al Burton & Co.—Demarest & Williams—Carle & Inez—Hughie Clark—De Wolf Girls. (Second Half)—Flots Bros. & Sister—Connors & Boyne—Lane & Freeman—De Wolf Girls.
American (First Half)—Yosito & Co.—Chad. & Monte Huber—Anita Diaz Monks—Connors & Boyne—Chapelle Stennette & Co.—Harvey & Downs—Harry Brooks—Al. Shayne. (Second Half)—Wheeler & Wheeler—Stone & Meyers—Five Harlequins—Ward & Wilson—Homer Sisters & Co.—Jim & Betty Page—Barnes & Worsley.
National (First Half)—Frank Shields—Rhoda Bernard & Co.—Marie Russell & Co.—Weston & Eline—Joe De Koe Troupe. (Second Half)—Huling's Seals—Margaret Merle—Let's Go—Cooper & Lane—Brava, Barra & Trujillo.
Orpheum (First Half)—Kennedy & Kramer—Herman Berrens—Zeke & Randolph—Elsie White—Phina & Co. (Second Half)—Wally, Ferraro & Wally—Bennett & Lee—Carl Nixon Revue—Weston & Eline—Frank & Mazie Hughes.
Greeley Square (First Half)—Morley & Muck—Jim & Betty Page—Senator Murphy—Jas. & Bessie Aitken. (Second Half)—Chad. & Monte Huber—David & McCoy—Harry Brooks & Co.—Demarest & Williams—Choy Ling Foo Troupe.
Avenue B (First Half)—Benton Bros.—Ward & Wilson—Holiday in Dixie.
Avenue B (Second Half)—Yosito & Co.—Sossman & Sloane—Betty Bond—Dance Evolutions.
Delancey Street (First Half)—Marvel & Faye—Makarenko Duo—Taylor & Francis—Jack Powell Quintette—Heim & Lockwood Sisters—Wally, Ferro & Wally. (Second Half)—Frank Shields—Morley & Muck—Bernard & Meyers—Fox & Britt—Valentine & Bell.
Boulevard (First Half)—Huling's Seals—Wahl & Francis—Cooper & Lane—Regal & Mack—Bernard & Meyers—Jack, Walsh & Co. (Second Half)—La Fleur & Portia—Fein & Tennyson—Marie Russell & Co.—The Crisis—Al Shayne—Topics & Tunes.

(Continued on page 29)

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Wanda Ludlow and W. B. Fredericks
A FARCICAL COMEDY—"RROM 515" BY LORIN HOWARD

Personality and Songs HERMAN **ULIS & CLARK** MINERVA Direction AL GROSSMAN

LAURIE ORDWAY & CO.
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Direction—PETE MACK IN ARTISTIC DANCE CREATIONS
BABE WARRINGTON
IN VAUDEVILLE WITH "MISS CUPID" COMPANY

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BACK TO SCHOOL DAYS BOOKED SOLID U. B. O.

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THE DANCERS DIFFERENT
Featuring Myrtle, The Girl with the dancing feet

PLAYING SUCCESSFULLY!
DAVE & TRESSIE
TWO DANCING DEMONS Book All Bookers

Baldwin, Austin and Gaines
A TRIPLE ALLIANCE OF HARMONY AND HUMOR
Direction—AL GROSSMAN

DAVE WINNIE
THAT ENTERTAINING ATHLETE Dir. JIMMY DUNEDIN

ROMA DUO
In a Whirl of Class—A Real Novelty
B. F. Keith Circuit Week Jan. 30—Fordham & Franklin
Dir.—T. MATHEWS-G. MILLER

BELLIS DUO
IN THEIR NEAT AERIAL ACT

ELVA LLOYD
In "A LITTLE OF THIS AND THAT"

FLYING HOWARDS
Working Loew's Circuit Dir. Abe Feinberg THE ORIGINATORS OF ONE HEEL SWING

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EUGENE & JEANNETTE
SINGING, TALKING RUBE SKIT
Written by WM. SISTO ALL LAUGHS—The Italian Statesman

JIM JOE HERB
REILLY, FEENEY & REILLY
Loew Tour Dir. SAM BAERWITZ

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IN "A PHONIE EPISODE"
Representative—DAVID R. SABLOSKY

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DAVIS, TANEAN & DAVIS
THE SUNSHINE BOYS WITH A DARK CLOUD

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Lyceum, Columbus, 30-Feb. 4; Star, Cleveland, 6-11.
Abe Reynolds Revue—Hyperion, New Haven, Jan. 30-Feb. 4; Miner's, Bronx, New York, 6-11.
A Whirl of Gayety—Empire, Providence, Jan. 30-Feb. 4; Casino, Boston, 6-11.
Billy Watson Show—Gayety, Omaha, Jan. 30-Feb. 4; Gayety, Kansas City, 6-11.
Big Jamboree—Star and Garter, Chicago, Jan. 30-Feb. 4; Gayety, Detroit, 6-11.
Bits of Broadway—Gayety, Detroit, Jan. 30-Feb. 4; Gayety, Toronto, Ont., 6-11.
Bon Ton Girls—Gayety, Washington, Jan. 30-Feb. 4; Gayety, Pittsburgh, 6-11.
Big Wonder Show—Empire, Toledo, O., Jan. 30-Feb. 4; Lyric, Dayton, 6-11.
Bowery Burlesquers—Open, Jan. 30-Feb. 4; Hyperion, New Haven, 6-11.
Cuddle Up—Casino, Boston, Jan. 30-Feb. 4; Columbia, New York, 6-11.
Dave Marion Show—Empire, Brooklyn, Jan. 30-Feb. 4; Empire, Newark, 6-11.
Frank Finney Revue—Open, Jan. 30-Feb. 4; Gayety, St. Louis, 6-11.
Flashlights of 1922—Gayety, Buffalo, Jan. 30-Feb. 4; Gayety, Rochester, 6-11.
Follies of the Day—Gayety, Rochester, Jan. 30-Feb. 4; Bastable, Syracuse, 6-8; Colonial, Utica, 9-11.
Folly Town—Orpheum, Paterson, Jan. 30-Feb. 4; Majestic, Jersey City, 6-11.
Greenwich Village Revue—Columbia, Chicago, Jan. 30-Feb. 4; open, 6-11; Gayety, Omaha, 13-18.
Garden of Frolics—Open, Jan. 30-Feb. 4; Empire, Providence, 6-11.
Golden Crooks—Gayety, Omaha, Jan. 30-Feb. 4; Gayety, Kansas City, 6-11.
Girls De Looks—Gayety, Boston, Jan. 30-Feb. 4; open, 6-11; Hyperion, New Haven, 13-18.
Harvest Time—Gayety, St. Louis, Jan. 30-Feb. 4; Star and Garter, Chicago, 6-11.
Hello 1922—Peoples, Philadelphia, Jan. 30-Feb. 4; Palace, Baltimore, 6-11.
Jingle-Jingle—Lyric, Dayton, O., Jan. 30-Feb. 4; Olympic, Cincinnati, 6-11.
Jack Singer's Big Show—Empire, Albany, Jan. 30-Feb. 4; Gayety, Boston, 6-11.
Knick Knacks—Empire, Newark, N. J., Jan. 30-Feb. 4; Casino, Philadelphia, 6-11.
Keep Smiling—Casino, Brooklyn, Jan. 30-Feb. 4; People's, Philadelphia, 6-11.
Lew Kelly Show—Gayety, Montreal, Can., Jan. 30-Feb. 4; Gayety, Buffalo, 6-11.
Mollie Williams Show—Casino, Philadelphia, Jan. 30-Feb. 4; Hurtig and Seamon's, New York, 6-11.
Maids of America,—Miner's, Bronx, New York, Jan. 30-Feb. 4; Orpheum, Paterson, 6-11.
Peek-a-Boo—Star, Cleveland, Jan. 30-Feb. 4; Empire, Toledo, 6-11.
Rose Sydell's London Belles—Open, Jan. 30-Feb. 4; Gayety, Omaha, 6-11.
Step Lively Girls—Gayety, Toronto, Ont., Jan. 30-Feb. 4; Gayety, Montreal, Can., 6-11.
Sam Howe's New Show—Bastable, Syracuse, Jan. 30-Feb. 1; Colonial, Utica, 2-4; Empire, Albany, 6-11.
Sporting Widows—Majestic, Jersey City, Jan. 30-Feb. 4; open, 6-11; Empire, Providence, 13-18.
Sugar Plums—Palace, Baltimore, Jan. 30-Feb. 4; Gayety, Washington, 6-11.
Twinkle Toes—Olympic, Cincinnati, Jan. 30-Feb. 4; Columbia, Chicago, 6-11.
Town Scandals—Hurtig and Seamon's, New York, Jan. 30-Feb. 4; Empire, Brooklyn, 6-11.
Tit-for-Tat—Gayety, Pittsburgh, Jan. 30-Feb. 4; Lyceum, Columbus, 6-11.
World of Frolics—Columbia, New York, Jan. 30-Feb. 4; Casino, Brooklyn, 6-11.

AMERICAN CIRCUIT

Baby Bears—Olympic, New York, 30-Feb. 4.
Bathing Beauties—Cohen's Newburg, N. Y., 30-Feb. 1; Cohen's, Poughkeepsie, 2-4.
Beauty Revue—Gayety, Milwaukee, 30-Feb. 4.
Broadway Scandals—Allentown, Pa., 30; Easton, 31; Reading, Feb. 1; Long Branch, 2; Trenton, 4.
Chick Chick—Open, 30-Feb. 4.
Dixon's Big Review—Park, Indianapolis, 30-Feb. 4.
Follies of New York—Empire, Cleveland, 30-Feb. 4.
French Frolics—Empire, Hoboken, 30-Feb. 4.
Girls from Joyland—Lyric, Newark, 30-Feb. 4.
Hurly Burly—Century, Kansas City, 30-Feb. 4.
Jazz Babies—Gayety, Louisville, 30-Feb. 4.
Lid Lifters—Open, 30-Feb. 4.
Little Bo-Peep—Majestic, Scranton, 30-Feb. 4.
Lena Daly and Her Kandy Kids—Englewood, Chicago, 30-Feb. 4.
Mischief Makers—Howard, Boston, 30-Feb. 4.
Monte Carlo Girls—Fall River, Mass., Feb. 2-4.
Miss New York, Jr.—Wilkesbarre, Pa., 30-Feb. 1; Park, Utica, 2-4.
Parisian Flirts—Sandusky, O., Feb. 2; Elyria, 3; Lorraine, 4.
Passing Review—Garrick, St. Louis, 30-Feb. 4.
Pacemakers—Penn Circuit.
Pell Mell—Playhouse, Baltimore, 30-Feb. 4.
Record Breakers—Plaza, Springfield, Mass., 30-Feb. 4.
Some Show—Howard, Washington, 30-Feb. 4.
Social Follies—Gayety, Minneapolis, 30-Feb. 4.
Whirl of Mirth—Academy, Buffalo, 30; Feb. 4.

BURLESQUE BOOKING CIRCUIT

Grown Up Babies—Gayety, Baltimore, 30-Feb. 4.
Harum Scarum—Capitol, Washington, 30-Feb. 4.
Mike Kelly Show—Open, 30-Feb. 4.
Puss Puss—Gayety, Brooklyn, 30; Feb. 4.
Whirl of Gayety—Star, Brooklyn, 30-Feb. 4.
Sweet Sweeties—Bijou, Philadelphia, 30-Feb. 4.

BOOKED FOR STOCK

Lou Redelsheimer booked the following for the Gayety, Philadelphia, this week. Larry Lamont, Billy Wallace, Raymond Paine, Alphia Giles, Ida Bernard and Dolly LaMont. This cast will go to the Folly, Baltimore, next week.

The following were booked through the same agent to open this week at the Trocadero, Philadelphia: George Banks, Ert C. Hunt, Frank King, Peggy Rose, Lillian Islen. This company will play the Majestic, Wilkesbarre, next week.

HOWARD AT THE COLUMBIA

Tom Howard, featured comedian with Harry Hastings' "Knick Knacks" on the Columbia Circuit, worked at the Columbia last Sunday. He did his "Hold Up" scene as an act. Alf Wilton has offered him six weeks this Summer, after his show closes, for vaudeville, in the two-a-day, which he has accepted.

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"BATHING BEAUTIES" AT THE EMPIRE IS FAST AND CLEVER

The "Bathing Beauties," featuring Jack Hunt, at the Empire, Hoboken, last week, was a very lively affair. It has pretty girls in the chorus who dance and make merry in all the numbers. They are prettily costumed. The comedy is fast and furious, and in the capable hands of Hunt and Fred Mosher. The first part is called "Travel Trouble" and the burlesque "Moonshine Days." Both are made up of fast bits and are properly taken care of by the comedians and their assistants.

Plenty of musical numbers are scattered throughout both parts. Hunt, a singing tramp, using the make-up of a Nat Wills type, is one of the best comedians in his line that we have seen on this circuit. He has personality and a manner of humoring lines and situations that easily get over. He can take falls and is fast.

Fred Mosher, a "Dutch" comedian, shares the comedy honors with Hunt. He uses a good make-up and his dialect is fine. He dresses his part neat and clean. Mosher is a dancer and a tumbler, doing both on several occasions during the performance. He and Hunt hold up the comedy end of the show without the least bit of difficulty.

Harry Van is a singing straight man, neat in appearance, and works well with the comedians.

Fred Bailey, Jr., a young dancing and singing juvenile, gave an excellent account of himself, in his numbers and in a specialty.

Grace Furnside, a shapely and pleasing little brunette, stands out of the lady principals. Miss Furnside has several numbers and gets dandy results with all. She also reads her lines exceptionally well and does nicely in the scenes. Her wardrobe is pretty and her selection of gowns was of good taste.

Marie Dreves, a pretty little girl, is the ingenue soubrette. Miss Dreves puts a lot of ginger in her numbers which gets over finely. Her dresses are attractive.

Lola Austin is the prima donna.

In a singing specialty, Bailey sang "Tennessee," and put it over.

Hunt and Van were entertaining in their burlesque opera bit. Both have good voices and sang well. It more than pleased. There were other specialties that pleased and every one of the bits were good for plenty of laughs.

This is a Bernstein and Gallagher show and stands up well with the best on the circuit. It has a little bit of everything to make it a successful burlesque show.
SID.

HELD OVER FOR THIRD WEEK

BALTIMORE, Md., Jan. 28.—Justin Lawrie and Fernando Guarneri were held over again this week at the Century. This is their third week. This team was formerly with "Tit for Tat," and left the show in Brooklyn, in order to accept an engagement here. The Century, a new house, has an orchestra of thirty-five men.

SHOWS OPEN ON SUNDAY

Commencing next week the Columbia Circuit shows will open on Sunday at Miner's Empire, Newark. The first show to get the Sunday opening will be the Dave Marion Own Show.

Harry Hasting's "Knick Knacks" will close Saturday night week, getting but six days.

DOT BARNETT ILL

WASHINGTON, D. C., Jan. 28.—Dot Barnett, (Mrs. Mike Kelly) of the "Cabaret Girls," is confined to her hotel with a bad case of the flu.

ESTELLE NACK SIGNS

Estelle Nack signed a contract last Thursday with Hurtig & Seamon for next season as soubrette. Miss Nack is now with their "Puss Puss" Company.

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BRUGGEMANN ESTATE LISTED

August M. Bruggemann, who formerly was the owner of the Empire Theatre, Hoboken, N. J., and who died on February 24, 1921, left personalty amounting to $63,027.52, according to an inventory filed in the Hudson County Surrogate's Court. It consisted of the following:

Cash on deposit with the First National Bank of Hoboken, $2,391.32; twenty-four shares of the Empire Theatre Company, $5,184, with dividends, $7.50; 249 shares of the Edisto Realty Company, $47,310; German marks and bonds, $5,023.10; a bond and mortgage made by Rachel Prindle, $850, with accrued interest, $27.75, and a bond and mortgage made by Augusta P. Moran, $1,500, with accrued interest, $10.50.

Also a gold watch and chain, $200; a moonstone ring, $5; an Elk's charm, $1.50; a gold-handled cane, $10; three suits of clothes, a raincoat and seven shirts, $10, and household furniture, $496.85.

Just how much in realty the decedent had left, or what the expenses are, such as the funeral, administration, creditors and executors' commissions, as charged up against the estate, the inventory does not disclose.

FLOSSIE EVERETT MARRIED

BOSTON, Mass., Jan. 28.—Flossie Everett and Ben Holmes were married in this city today. Miss Everett is soubrette of the Abe Reynolds "Revue," which is playing the Gayety Theatre. Mr. Holmes is the straight man with the same company.

PARTY FOR MOLLIE WILLIAMS

The Tomaque Yacht Club, of Sheepshead Bay, tendered a large theatre party of one hundred and sixty to Mollie Williams on Friday at the Empire, Brooklyn, headed by President E. Drake, of the Drake Cake Company.

LESTER DORR WITH "FOLLY TOWN"

Lester Dorr, of "Folly Town," signed a contract last week for two years more, commencing next season, with James E. Cooper. Dorr is a tramp comedian.

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ORCHESTRA NEWS

NEW ORCHESTRA FOR GREEN MILLS

CHICAGO, Ill., Jan. 30.—A new orchestra has been placed into the Green Mills Gardens, succeeding Tommy Rogers and his musicians. The orchestra is under the direction of Lloyd Barber and is composed of George Edwards, Ben Metz and Harry Podolsky.

SPECHT'S ORCHESTRA FOR N. Y.

DETROIT, Jan. 30.—Specht's orchestra, under the direction of Paul L. Specht, now playing at the Addison Hotel, is going to New York on February 10 to do recording for four phonograph companies. The orchestra will make its headquarters while in New York at the Hotel Astor.

EVA GEISLER WITH FISHER

Eva Geisler is now in charge of the band and orchestra department of Fred Fisher, Inc., replacing Rose Goldburg who left last Saturday due to her forthcoming marriage. Miss Geisler formerly assisted in the professional and band and orchestra departments.

"CONDUCTRESS" WITH SHOW

Jane Frayne, lady orchestra leader, is in the South with the Marcus Musical Comedy, and is leading the musicians with that company on its tour. Miss Frayne claims that she is the first Revue "conductress" to head a traveling organization.

GREEN GIVES CONCERT

Jack Green, musical director of the Hotel Biltmore dance orchestra, gave a Frantz Schubert concert last Sunday night at the Newark Radio Plant. The orchestra is equally proficient in both jazz and concert music.

RIZZO AT CHIN LEE'S

Anthony Rizzo's Novelty Orchestra are now at the Chin Lee Restaurant, and have introduced a novelty which is the only one of its kind on Broadway—a set of bells that chime in with the jazz performance.

WINKLER ON WESTERN TRIP

M. Winkler, of Belwin, Inc., left last Monday for a five-week trip through the West, where he will visit orchestra leaders and otherwise push the firm's new Hawaiian fox-trot number by Lou Breau.

SERENADERS AT CAPRICE

The Royal Serenaders, a five piece dance orchestra, are playing at the Danse Caprice, located on Flatbush avenue and Sterling Place, Brooklyn. Harry Ford is musical conductor.

WAGNER RETURNS TO THEATRE

Victor Wagner, conductor of the Criterion Theatre orchestra, is back at his post after an illness which lasted over two months. Drago Jovanovitch, assistant conductor at the same house is still ill.

SOLLOWAY WINS FREE COURSE

Harry Sollaway, American musical director, now in Italy, has been offered a free course to study violin at the Academy, after having played for the King and Queen of Italy. He will take the full course offered him at the Academy and expects to be abroad for the two years necessary to complete his studies.

Mr. Solloway is at present playing a successful engagement at the Excelsior Hotel in Rome, and formerly was musical director at many New York resorts, among them being Reisenwebers, Hotel Pennsylvania, Cafe de Paris and the Pavillion Royal.

CONWAY TO TEACH IN COLLEGE

Patrick Conway, bandmaster, has signed to head the band instrumental music school department of the Ithaca College of Music, beginning his new duties there in September, after closing his present summer engagements. Mr. Conway will also assume command of the Ithaca Band which he originally organized thirty years ago. It is possible that he will play summer engagements with the Ithaca Band; his present organization is expected to disband.

MILLER AT CLUB MAURICE

Ray Miller and his Black and White Melody Boys closed at the Folies Bergere last Sunday night and opened at the Club Maurice this week. The orchestra is also playing a two week engagement in vaudeville at the Winter Garden with Cliff Edwards, opening on Monday afternoon.

DABNEY AT THE "COLONY"

Gene Dabney and his California orchestra have opened at "The Colony," Madison avenue and 60th street, under the direction of Eddie Elkins. "The Colony" is owned by Joe Pani, who also controls the Knickerbocker Grill, and other resorts.

PAUL SPAECHT COMING TO N. Y.

Paul Spaecht, musical director at the Addison Hotel, Detroit, is making preparations to come to New York with his orchestra about the tenth of February in order to fulfill several phonograph engagements.

VICTOR AT PRE-CATELAN

Jim Victor's Royal Orchestra, which has been heard in many resorts around town, and also in Keith vaudeville, have opened at the Pre-Catelan, playing there in conjunction with the Demi-Tasse Orchestra.

KROMPIER TO MAKE RECORDS

Louis Krompier, organizer and leader of the Demi-Tasse Orchestra which is playing at the Pre-Catelan, has signed to record for the Victor Talking Machine Company.

NEW ACTS

SHEILA TERRY

Theatre—*Colonial.*
Style—*Novelty Playlet.*
Time—*Twenty Three.*
Setting—*Spec. in "four."*

Sheila Terry, has been a favorite in vaudeville for the past two years. Her new offering and the first act owned by herself is based on the musical comedy idea, with a running story, music, dance, and touch of pathos. The setting, consists of a special drop set in "two" with three openings. When the act opens, Miss Terry is discovered on stage in center opening that is dressed to represent a bride's dressing parlor. A colored maid is helping her dress and she tells the story of her romance to the maid. The opening on the left rises disclosing a garden set where Miss Terry and Paul O'Neil are spooning. A very beautiful song number of the production type is sung, and the lovers are interrupted by the girl's attorney who informs the girl that according to her father's will she must marry his expartner—age 66—or be cut off penniless.

In this way, the scene shifts back and forth, seven times during which many good dances are done by both Miss Terry and Mr. O'Neil. In the final scene just before the marriage ceremony is to be performed the girl rebels, and with the two men in the dressing room decides that she will marry the man of her heart. The old man then removes his wig, revealing that he is the lawyer and that the whole affair had been framed by the father before his death to test his daughter. He wanted her to be able to direct her own affairs before turning over a fortune for her to manage.

As a vaudeville offering it is first class in every respect. Miss Terry makes an unusual appeal to any class audience and her ability to handle her parts cannot be questioned. Her voice is very pleasant and a solo dance performed in the middle of the act comes as a complete surprise. She is assisted by three people who appeared to be nicely cast for their roles. The juvenile is particularly youthful and has none of the sophistication that comes with a short stage experience. As a whole it is strictly a big spot act for a big spot bill.

E. H.

CANTOR TO PLAY NEWARK WEEK

The Shubert Vaudeville has secured the services of Eddie Cantor for one week, and have booked him for that period at the Rialto, Newark, where he will play the week of Feb. 6.

FLORA FINCH

Theatre—*58th Street.*
Style—*Comedy.*
Time—*Seventeen Minutes.*
Setting—*Special.*

This offering is a dissappointment. Miss Finch on the screen may be a funny comedienne, but before the lights she lacks the stage presence that is very necessary, particularly in putting over a comedy act. The drop depicts the interior of a ladies' fancy goods store and Miss Finch is the proprietress. She is assisted by a young man and a young woman who constitute a very weak support.

The general idea of the act, and its comedy situations has spiritualism as its foundation, and the ravings of a woman who believes that her return to this earth will be in the form of a lolly-pop might be funny if handled properly. The funniest bit of the act was when Miss Finch, in the middle of the act, came slowly on the stage holding a lily with the declaration that she was dead. This bit was pathetically funny. As a further effort towards comedy, and for no apparent reason Miss Finch's next entrance is on roller skates. In taking a fall, she is supposed to have jarred loose something in her head that brings her back to a normal way of thinking.

This act will make them laugh on the real small time, where the idea of hitting somebody with a custard pie is still considered funny, but in bigger houses where they expect the finished article, it would never go over. E. H.

VAN AND TYSON

Theatre—*Jefferson.*
Style—*Dancing.*
Time—*Ten Minutes.*
Setting—*In "One."*

An excellent team of soft shoe dancers, who give promise of developing into a standard act suitable for playing big time houses. The drop depicted the interior of a hotel, and the girl and boy were dressed in blue silk, bell-hop uniforms, the girl's being abbreviated. With but a few words, they launched right into their dances routine, and for the next ten minutes until the act was over, did little else but dance the best they knew how—which is as good as any we've seen lately. Some of their steps were intricate, and both are good tumblers, single, and in combination. A team that certainly will be heard from later, if they are ambitious enough to keep on improving their act. M. H. S.

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VAUDEVILLE BILLS

(Continued from page 25)

Lincoln Square (First Half)—Montambo & Nap—Kimberley & Page—Morley & Chesleigh—Frank & Mazie Hughes. (Second Half)—The Braminos—Four Brown Girls—Burke & Toohey—Taylor & Francis—Four Eugene Boys.

Victoria (First Half)—The Braminos—Davis & McCoy—Brava, Bara & Trujillo—Jean Thornton—Choy Ling Foo Troupe. (Second Half)—Jas. & Bessie Aitken—Makarenko Duo—Carle & Inez—Jas. Thornton—Melody Festival.

BROOKLYN

Fulton (First Half)—La Fleur & Portia—Fein & Tennyson—Fox & Britt—Betty Bond—Ethel Gilmore & Co. (Second Half)—Montambo & Nap—Dodd & Gold—Kimberley & Page—Heim & Lockwood Sisters—Anita Diaz & Monks.

Palace (First Half)—Goldie & Ward—Phil Davis—Sossman & Sloane—Barnes & Worsley—Everett's Monkeys. (Second Half)—Benton Bros.—Chas. Gibbs—Dear Doctor—Bower Trio.

Metropolitan (First Half)—Valentine & Bell—Margaret Merle—"The Crisis"—Burke & Toohey—Homer Sisters & Co. (Second Half)—Joe De Koe Troupe—Rhoda Bernard & Co.—Regal & Mack—Senator Murphy.

Gates (First Half)—Five Harlequins—Chas. Gibbs—Let's Go—Lane & Freeman—Plotz Bros. & Sisters. (Second Half)—Three Martells—Herman Berrens—Zeck & Randolphs—Elsie White—Phina & Co.

HOLYOKE

(First Half)—Peters & Le Buff—Harry Sykes—Eddie Clark & Co.—Ashley & Dorney Co.—Stevers & Lovejoy. (Second Half)—Bender & Herr—Four Harvesters—Grace & Eddie Parks—Renee-Noel & Co.—Barron & Burt—Dance Follies.

BALTIMORE

Obala & Adrienne—Melville & Stetson—"In Wrong"—Hart, Wagner & Eltis—Jonia's Hawaiians.

BOSTON

(First Half)—Flying Howards—Andy & Louise Barlow—Roberts & Boyne—Cardo & Noll—Hazel Green & Co. (Second Half)—Ed. Gingras & Co.—Mack & Lee—Golden Bird—Basil & Allen—Downing & Bunin Sisters.

WASHINGTON

Forrest & Church—Jean Boydell—Mabel Tallaferro & Co.—Murray Voelk—Franchini Bros.

TORONTO

Three Cliffords—Du Tiel & Covey—Guiliani Trio—Lublin & Lewis—Oddities of 1921.

PROVIDENCE

(First Half)—Ed Gingras & Co.—Mack & Lee—Four Harvesters—Golden Bird—Basil & Allen—Downing & Bunin Sisters. (Second Half)—Flying Howards—Andy & Louise Barlow—Roberts & Boyne—Cardo & Noll—Hazel Green & Co.

MONTREAL

The Haynoffs—Maidie De Long—Hayes & Lloyd—Moore & Fields—Fred Gray Trio.

SPRINGFIELD

(First Half)—Bender & Herr—Grace & Eddie Parks—Renee-Noel & Co.—Barron & Burt—Dance Follies. (Second Half)—Peters & Le Buff—Harry Sykes—Eddie Clark & Co.—Ashley & Dorney Co.—Stevers & Lovejoy.

HAMILTON

De Pierre Trio—Harvard & Brown—Arthur De Voy & Co.—Smiling Billy Mason—Tallman Revue.

HOBOKEN

(First Half)—Ziegler Duo—Bennett & Lee—Four Crown Girls—Olive Bayes—Brower Trio. (Second Half)—Matthews & Alvia—Gilmore Dancers—Tabor & Greene—Sterling Rose Trio.

NEWARK

Broslus & Brown—Dobbs, Clark & Dare—Gordon & Healy—Frank Hurst & Co.—Doraldina.

LONDON

(First Half)—Dura & Feeley—Philbrick & De Voe—Leila Shaw & Co. (Second Half)—McMahon & Adelaide—Hilton Sisters—Berry & Nickerson.

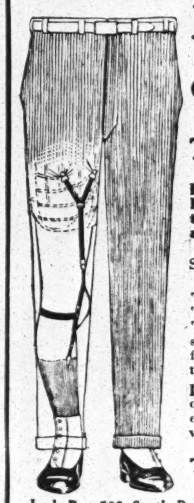
OTTAWA

Australian Delsos—Weiser & Reiser—Dorothy Burton & Co.—Friend & Downing—St. Clair Twins.

BUFFALO

Chas. Reeder—Goetz & Duffy—Around the Clock—Worth and Willing—Kerville Family.

Sand Ackland, formerly of the team of Sandy and Mae, of Scotch dancers, will soon be seen in a new single around New York.



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Pat. May 18, 1920

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TESTING PICKFORD DIVORCE

CARSON CITY, Nev., Jan. 30.—Oral arguments on a motion by Attorney General Leonard B. Fowler to have the divorce decree of Mary Pickford from Owen E. Moore dissolved as illegal, were made to-day before the State Supreme Court by Fowler and Miss Pickford's attorney, Gavin McNab of San Francisco.

Briefs have been submitted by both sides and a decision by the court is the next and final step.

Fowler attacked the divorce, which was granted by Judge Frank P. Langan in the District Court at Minden, March 2, 1920, "in the interest of the State of Nevada" on the grounds that Miss Pickford and Moore were both guilty of fraud and collusion and that Judge Langan had no jurisdiction since the parties were bona fide residents of Los Angeles. He declared that the courts of many states had held the States to be a third party in divorce cases.

McNab replied that the Attorney General could not have appeared in the divorce trial on either side, defendant or plaintiff, nor as an independent intervenor and that the District Court's judgment was irrevocably final, since neither party to the divorce ever had appeared.

SHUBERT MGR. FOILS HOLDUP

Quick thinking and prompt action on part of Anthony Schaeffer and Ben Mallon, house manager for the Shubert Jolson Theatre saved $15,000 when holdup men attempted to rob them as they were leaving the theatre Thursday night enroute to the Pacific Bank. Schaeffer, is a young box office employee of the theatre, and following the opening of the show was leaving the theatre to deposit the show's funds. He was accompanied by Mallon, and as they left one of the theatre's exits a man stepped up to Schaeffer and demanded the money at the point of a gun. Mallon who was directly behind and still in the theatre pulled him inside and slammed the door in the face of the robber who had by this time been re-enforced by another man with a revolver.

Back in the box office they started the burglar alarm and when last seen the holdup pair were fleeing down Seventh avenue in a high powered motor car.

MME. SARAH BERNHARDT ILL.

PARIS, Jan. 30.—Because of confinement to her bed, Mme. Sarah Bernhardt, seriously ill with influenza, in her Paris home, has been forced to cancel her part in the gala performances on the Moliere tricentenary.

According to the physician's bulletin: "While her fever gives rise to anxiety, there are no fears for the life of Mme. Bernhardt. Her constitution continues robust, due to her determination not to cease work."

Some time since, Mme. Bernhardt was invited to America by the heads, and leading lights of the motion picture industry, who had planned to make her the guest of honor of the huge celebration planned by them, in celebration of her work in the pictures, as well as for her aid in making the picture industry what it is today. Because of her illness, it is expected that Mme. Bernhardt will be forced to decline the invitation.

ALLIED ARTS BALL ON FEB. 25

February 25 has been set aside by the Allied Arts of the Theatre Club for the third annual ball, which will be held at the Hotel Astor. The benefits derived from the ball will be donated to the Actors' Fund of America.

The ball, which will be given under the auspices of the "Sixty" Club, includes, on the committee, Elsie Janis, Marilynn Miller, Mae Murray, Catherine Calvert, Vivienne Segal, Pearl White, Daniel Frohman, Richard Barthlemess, and H. B. Warner.

Tickets are on sale at room No. 1040, Aeolian Hall, New York.

CHANGE IN "CIRCLE" CAST

Estelle Winwood is leaving the cast of "The Circle" at the end of this week and will be succeeded by Betty Linley.

OPERA CO. NEEDS $500,000

CHICAGO, Ill., Jan. 30.—$500,000 must be guaranteed for next season or there will be no opera for Chicago. This ultimatum was given out by Samuel Insull, president of the Civic Opera Association. Mr. Insull warned the people of Chicago, who are lovers of opera, that unless the amount is subscribed fully, the association, of which he is the head, would not sponsor operation of the opera company here next season. In giving the warning Mr. Insull explained how the guarantee would be used and why the company must necessarily operate at loss.

"No star can possibly draw into the box office a sum anywhere near equal to that paid him," said Mr. Insull. "That is taken for granted. But we hope to minimize other expenses. Of every $1.50 we spend, we hope to get back at least $1."

Mr. Insull further stated that the deficit for the year probably would run as high as $350,000, leaving $150,000 of the fund for a working margin.

He denied that Mrs. Edith Rockefeller McCormick, or Harold McCormick would pay the deficit. "They have done enough for opera as it is," said Mr. Insull in closing his interview.

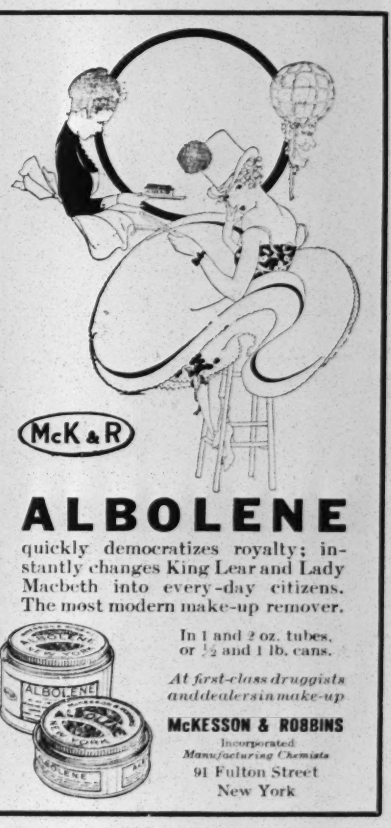
BIG ROYALTIES FOR ESTATE

TRENTON, N. J., Jan. 30.—$250,000 a year royalties will be paid to Mrs. Dorothy Park Benjamin Caruso widow of Enrico Caruso and administratrix of the opera singer's estate, from contracts held by her late husband with the Victor Phonograph Company, of Camden. This amount represents perpetuity royalties, amounting to ten per cent of the list or catalogue price of all Caruso records sold by the company. The amount is indeterminate, but its lowest figure is placed at the above.

Last week the widow of Caruso was appointed by Chancellor Walker as ancillary administratrix of the estate of her late husband in New Jersey. She posted a bond of $250,000. She was recently appointed ancillary administratrix in New York.

FOX CELEBRATING

The William Fox Enterprises are celebrating the week of Jan. 30th as their fifteenth anniversary. Accordingly, special features will be played in all of the houses. Robert F. Ronchetti, manager of the Fox's City Theatre, on East 14th street has decorated his theatre extensively for the occasion.



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RAY WITH BIG FOUR

Charles Ray, the firm star, last week became affiliated with the "Big Four," made up of Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D. W. Griffith, according to an announcement made by Hiram Abrams, president of the United Artists' Corporation.

Ray's future film productions will be distributed through this organization. He will continue to be an independent producer under existing arrangements with Arthur S. Kane.

BISPHAM WILL TO BE CONTESTED

Mrs. Caroline Russell Bispham and Leonie Bispham, wife and daughter of the late concert singer David Bispham, who left an estate valued at $200,000, will contest the late singer's will.

Notice to this effect was filed in the Surrogate's Court by the contestants, who allege that the singer did not execute the will voluntarily, and that it is legally invalid in many respects.

Attractions at City Theatres

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DEATHS

FRANK WESTON, an actor who had played with Booth and other favorites of the past, died last Saturday at his home, No. 173 West Seventy-ninth street. He was taken ill last Thursday evening while waiting for his wife at the Morosco theatre where his wife, Effie Elisler is playing the part of Miss Cornelia in "The Bat." He was taken home and was found to be suffering from a hemorrhage of the brain.

Weston was a Shakespearean actor. He played in "Romeo and Juliet," "As You Like It," "Hamlet," "King Lear" and other plays. Lawrence Barrett, John McCullough and Fanny Davenport were some of those with whom he appeared. He was also an author and a manager. He was seventy-two years old. He was a member of the St. Cecelia Lodge of the Mason's and the Actor's Equity Association and the Actor's Fund. His body was taken to Campbell's Funeral Church, Broadway and Sixtieth street, where Masonic and Christian Science services were conducted Tuesday.

Mr. Weston played leads in stock companies managed by him in Pittsburg, Cleveland and St. Louis and thus became acquainted with the young woman whom he married, the daughter of Euphemia Emma Elisler, who first made the name of "Effie Elisler" famous on the stage in 1823 when she was carried on the stage of the Walnut Street Theatre, Philadelphia, at the age of nine months.

IN MEMORY OF
JOSEPH KAUFMAN
Died, February 1, 1918
ETHEL CLAYTON KAUFMAN

CARLO ENCISCO, a brilliant young Mexican tenor, who made his American debut at the Riesenfeld theatres last May, died of pneumonia on Wednesday of last week, at his home, at No. 334 West Forty-sixth street. He was taken ill about two weeks ago.

Encisco was born in Mexico City twenty-four years ago and at the age of nineteen had already won for himself a prominent place at the opera there, singing leading roles in "The Pearl Fishers," "Rigoletto" and other operas. He was one of the most promising tenors on this side of the Atlantic and came to New York about a year ago to continue his vocal studies, and was engaged By Hugo Riesenfeld for three years. Hundreds of the singer's friends called last Tuesday at the funeral chapel of John F. Madine, No. 650 Tenth avenue, where the body was lying in state waiting word from Mexico City relatives.

GIOVANNI VERGA, noted Italian novelist and poet, died in Rome on January 27th, at the age of eighty-two years. One of his best known works was "Cavalleria Rusticana" from which Mascagni's opera was adapted. He was born in Catania, Sicily, in 1840.

MME. MARANETTE, once a widely known equestrienne, died at her home at Mendon, Mich., on January 27th. She had been ill with pneumonia. Her circus career extended over a period of forty-four years, part of the time being with the Ringling Brothers circus. She returned but three years ago, and was the widow of Daniel Hunt Harris, also well known among circus people. She was seventy-three years old at her death.

In her will, made shortly before her death, Mme. Maranette directed that "Chief Geronimo," the snow white horse and the white poodle dog "Tiny" who gained fame with her in the sawdust ring, be killed, and the poodle be buried in her casket.

MISS GENEVIEVE REYNOLDS died at the American Hospital, Chicago, on January 25th, after an attack of pneumonia. Her home was in New York City.

Miss Reynolds for thirteen years played "Grande Dames" with Robert B. Mantell, and had been on the stage for nearly half a century. In her first years before the footlights she was a singer with the McCall Opera Company. Later she gave up singing for acting, and appeared in support of many stars on the American stage. She was at one time a member of the famous Empire Theatre Stock Company, in New York, which also included William Faversham and Henry Miller. She She was one of the leading players in the "Two Orphans" in the early career of that play. About thirty years ago, she joined Robert Mantell's company and has been touring with him practically ever since. In recent years she played such parts as Queen Mother in "Hamlet" and the nurse in "Romeo and Juliet." Mr. Mantell paid her a glowing tribute when he heard of her death.

ANNA WARE BARNES, professionally known as Annie Ware, died at Hollinesburg, Pa., on January 28th, of hardening of the arteries. She was 81 years old and made her debut about 1871 with Rose and Harvey Watkins Company. At one time she was also with Harrigan and Hart at the old Theatre Comique on Broadway for many seasons. She also played the part of the mother in "Her Atonement" and was in stock companies for some time. Her remains were cremated at her request.

FOUR NEW PLAYS

The Play Producing Society of New York, after a meeting held last week, at Delmonico's, decided that the organization will present four plays during the present season.

Plays under consideration, at the moment, include: "The Idiot," a Russian novel, adapted for the stage by John C. Poeys; "The Talking Parrot," by Hutchinson Boyd; "Crabbed Youth," with Effie Shannon; two plays, in one of which Hilda Spong will appear; a play by Pauline Mackaye; two plays, entitled "The Stand" and "King Money"; a play called "God's Pal," by Theodore Leiber, Jr., and two by Mark Swann, orator of bedroom farces.

Reginald Poel is scheduled to appear in "The Idiot," while Beryl Mercer is to make an appearance in "The Talking Parrot."

NEGRO ORCHESTRA MOBBED

MIAMI, Fla., Jan.. 31.—Because of their ignorance of Southern conventionalities, a mob of white men decoyed six members of a negro orchestra, employed at a tourist hotel, to the outskirts of the city and violently beat them, smashing their instruments, as well. Guarded by an escort of police, the orchestra men took a north bound train last week, very suddenly.

The negroes were accused of attempting to mix with white people in the parks, as well as in all the public places, and on one occasion, the leader of the orchestra is claimed to have left his orchestra and stepped onto the floor to direct a new dance.

BENEFIT AT SELWYNS

The Selwyn Theatre has been donated for an entertainment to be held Sunday night, February 19, in the interests of the Bide-a-Wee home for animals. Mabel Rowland is in charge of the arrangements. Mrs. John Charles Thomas, Mrs. Barney Bernard and Mrs. Edwin Arden will appear.

ABOUT YOU

George Middleton has succeeded John Daley as manager of the Miles Theatre at Scranton, Pa. The Miles is a Pan. house.

Eddie Moran, vaudevillian, was initiated into the Elks at Lodge No. 1, New York, for his home lodge, Wichita, Kansas, No. 427.

Elsie Cole, prima donna, arrived in Chicago last week. It is expected that she will join one of the musical comedies now playing in one of the loop theatres.

Julius Singer was elected president and general manager of the newly formed film distributing company, The Pacific Film Corp. The headquarters of the company will be at 729 Seventh avenue, New York.

Alexander Carlysle and **Lillian Ross** are among those cast to appear in a series of classic matinee performances to be given three days a week at the Park Theatre for the next month, by Maria Leonard.

Violet Hall Caine, niece of the famous novelist, has joined Robert B. Mantell's company in Chicago. Last season, Miss Caine toured Canada as the leading lady in a company playing "Grumpy."

Kane and Grant, Marguerette Young, Leavitt and Lockwood, Quixy Four, White Harmony Ten, Grace Nelson, Mason and Shaw, Arturi Bonucci, Van and Tyson, Harry Jolson and **Margery and Thelma White** were among the acts that entertained at the N. V. A. Bohemian Dinner Show held last Sunday.

Colonel William Roche, manager of the Palace Music Hall, Chicago, Ill., has fully recovered from his ear troubles, after having gone through three operations before the nature of the ailment was discovered. During his illness, his wife was stricken with a serious illness, but both are fully recovered.

NEW CRITERION OPENS

MACON, Ga., Jan. 23.—The "Criterion," one of the largest and most beautiful theatres in Macon, has been opened under the management of Frank W. Smalley. The new house will be devoted to the silent drama, playing feature pictures only. Mr. Smalley has had considerable theatrical experience covering a period of over fourteen years as well as having been connected with some of the larger film companies.

LETTER LIST

GENTLEMEN		
Adams, Chas.	Saddler, Frank	Gray, Mary
Adams, Wm. S.	Seymour, John D.	Hartley, Mrs.
Busch, Billy	Sharkey, Ronald	Frances J.
Belmar, Henry	Seymour, Harry	Hanson, Ruth
Benson, Al	Vernon, Walter	Hebron, Marion
Cole, Bert	Vacant, J. H.	Hensel, Alma
Cox, Ray	Welsburg, John	Lee, Margie
Dorr, Eddie	Wilson, Bobby	Lind, Camilla
Fay, Bobbie	LADIES	McLaughlin, Miss
Kelton, Aryan	Bessent, Lillian	F.
Keltners, The	Bamcroft, Ruth	Martine, Stella
Lawrence, Chas.	Burby, Laura	Owens, Flo
Monahan, Patrick	Boyer, Lillian	Pincus, Lillian
F.	Costello, Inez	Rockwell, Maud
Marckley, Frank	Channing, Ruth	Silbert, Ruth
Ormsby, Jack	Caroll, Anna	Stanley, Jane
Posty, Chas.	Du Breau, Marie	Vernon, Muriel
Ritter, F. E.	Dair, Billie	Williams, Flor-
	Earle, Louise	ence R.

NEW SHOWS FOR PHILADELPHIA

PHILADELPHIA, Jan. 30.—The local theatrical business is holding its own considering general conditions which are far from being as prosperous as they might be.

"Welcome Stranger," with George Sidney opens to-night at the Garrick, being the only new show of importance scheduled to open here this week. The end of the week will see the closing of at least two shows, one of them being "The Bat" which will close a run of 19 record breaking weeks, at the Adelphi. Billie Burke, in "The Intimate Strangers," closes a two week engagement at the Broad Theatre. This comedy will be followed next week at the Broad, by The Irish Players in "The White Headed Boy." William Hodge, in "Dog Love," is scheduled to follow "The Bat," at the Adelphi opening Feb. 6th. John Galsworthy's "The Skin Game," has been extended for two more weeks at the Walnut Street Theatre. This show is playing to about $13,000 a week.

The "Greenwich Village Follies" in its second week at the Shubert Theatre with a $2.50 top has no opposition as far as a musical comedy attraction is concerned and is expected to do great business. The Passing Show which played the Shubert previously did about $18,000 a week and the Follies are expected to equal it.

"Ladies Night" is in its fourth week at the Lyric and did remarkably well in spots. The show is expected to stay about five weeks in all.

"Orphans of the Storm," at the Forrest, is in its fourth week with a $1.50 top. It is expected to stay until March. The Forrest will stay in the hands of the Syndicate after that date instead of playing Shubert vaudeville in accordance with the recent agreement.

Plays scheduled to come to Philadelphia in the near future are, "The Squaw Man," with William Faversham, opening at the Lyric: "Under The Bamboo Tree," with Bert Williams, to the Broad Theatre, both dates not set.

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